

The AMERICAN ORGANIST

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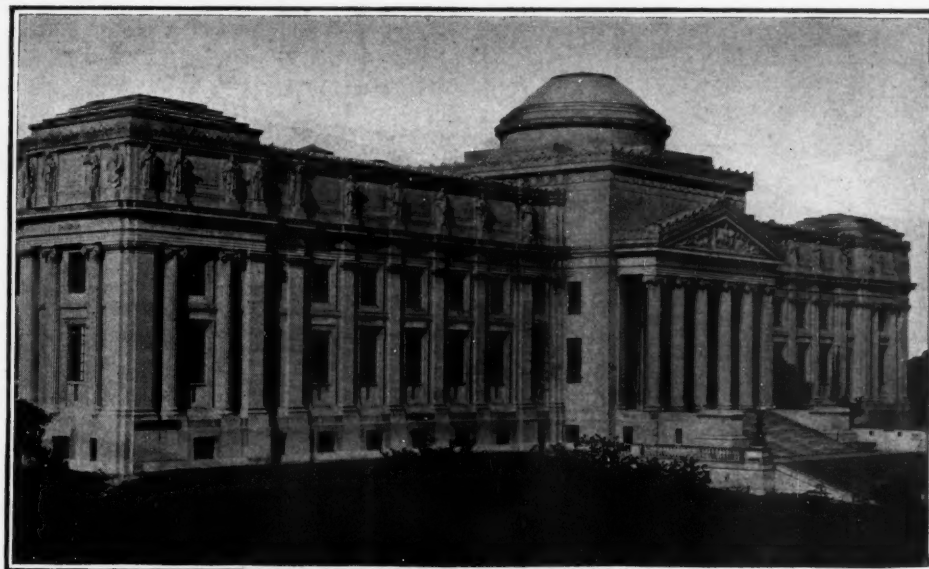
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		8' Clarinet	73 pipes	Great to Great 4'	
		8' Tuba Mirabilis . . .	73 pipes	Swell to Pedal	} Pedal
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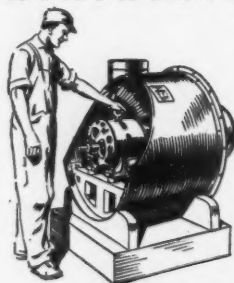
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
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 Adagio
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 Aeoline
 Aeroplane
 Aesthetic Dancing
 Aesop's Fables
 Africa or Cannibal
 Aftermath
 Agitation
 Agitato
 Agony
 etc.

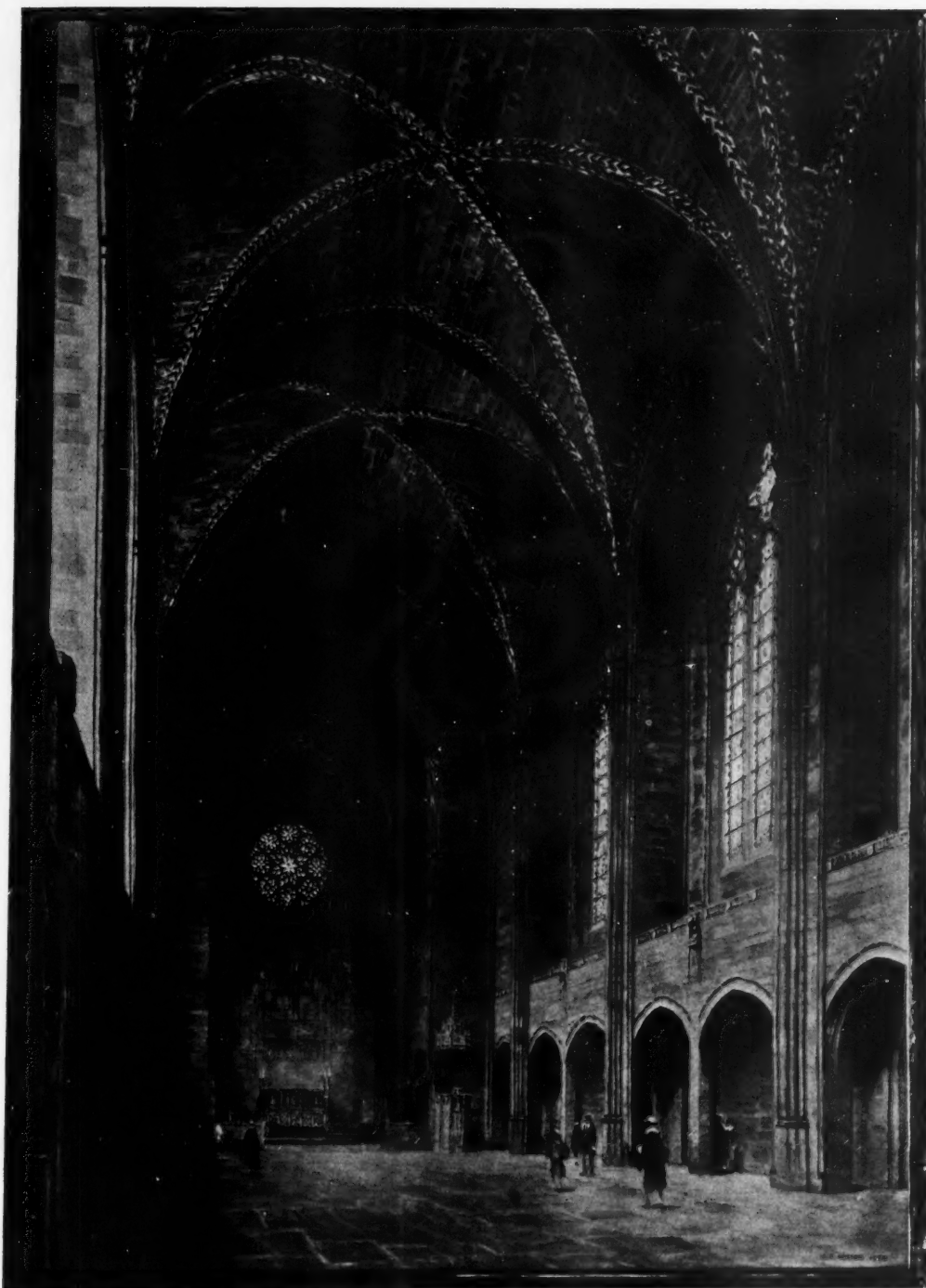
SUBJECTS

Baby Cry
 Brass Band
 Bumps and Falls
 Burlesque
 Calisthenics
 Cannon Shots
 Cat Meow
 Clock Strike
 Coquetry
 Court Scenes
 Cuckoo
 Dog Bark
 Embarrassment
 Fade-Outs
 Flash-Backs
 Flirting
 Frogs
 Ghosts
 etc.

The first column gives a reproduction of the actual index; the second gives subjects at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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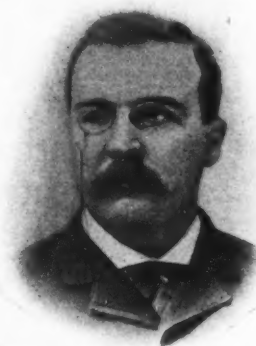
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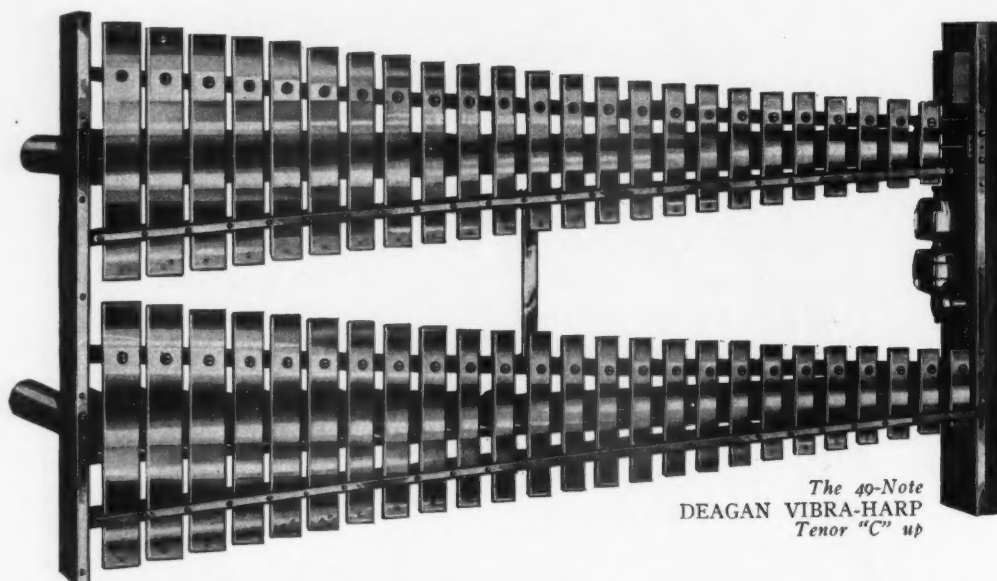
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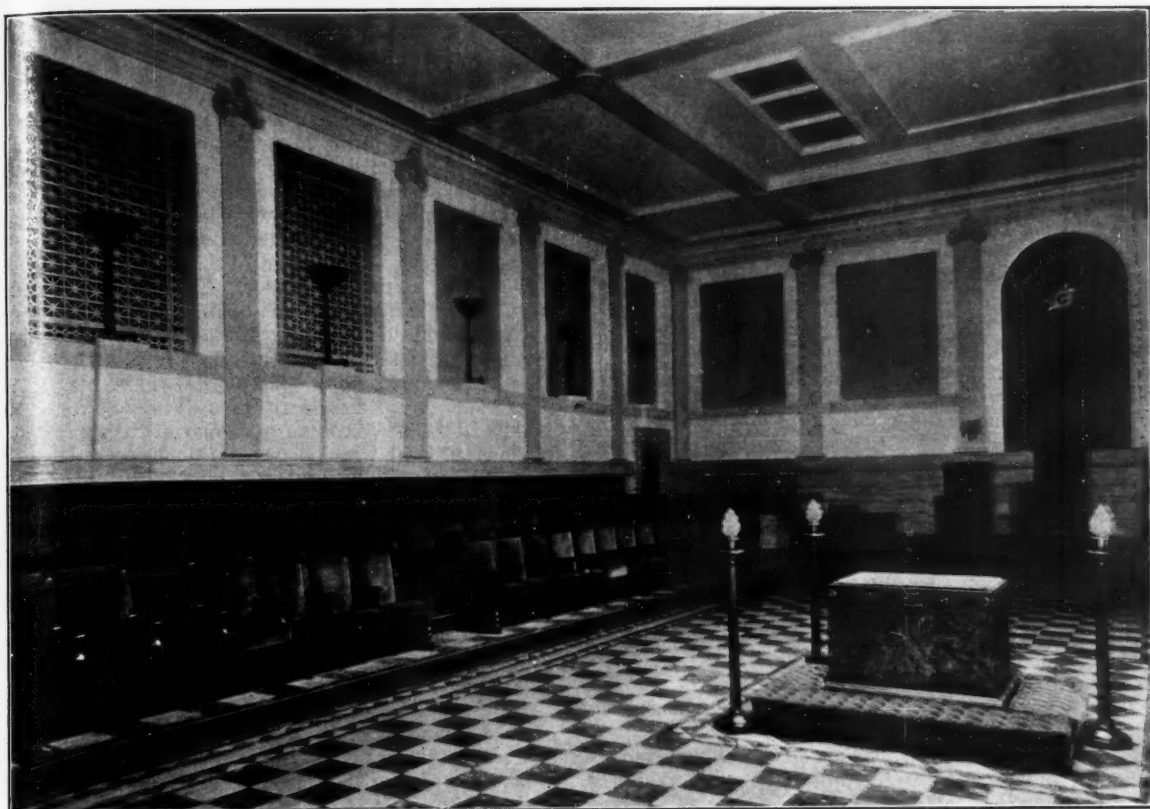
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SCIENCE OF ORGAN PEDALLING

By H. F. ELLINGFORD and E. G. MEERS

WITH a Foreword by Henry Willis. Organists have long told the builders what's what; now a builder tells the organists something in a Foreword. Mr. Ellingford writes on the Science of Organ Pedalling and on the same Based on the Works of Bach; Mr. Meers writes on Organ Pedalling and its Systematisation. There are diagrams of the Willis pedal clavier and the Ellingford-Willis; the latter greatly increases the concavity and displaces the uniform $5\frac{1}{2}$ " black-key length by variations from $7\frac{1}{2}$ " at the extreme ends to $4\frac{5}{8}$ " for the middle blacks.

The book is not an instruction book for beginners but rather a foundation book for almost anybody. Instead of giving examples and developing a fluent pedal technic, we have theories, reasons, causes and effects, all illustrated by practical examples, with the pedalling as the authors would do it all carefully indicated. It deals with the science and art of pedalling, as a science and art and not as a practise. The evident purpose is for the reader to master the ideas and aims set forth by the authors, as a part of his mental equipment, and then go out into the highways of organ literature and apply those principles if he agrees with the aims. It is perhaps the most serious discussion of the technic of pedalling available for the student. Profusely illustrated with examples. 12 x 10, 80 pages. (Musical Opinion 6s 6d; as a service to our readers, T.A.O. until further notice will transmit orders prepaid on receipt of \$1.75)

PEDAL STUDIES

By JESSIE WILLY

TALK about the kindness of the gods! Here we have just had a book dealing with the science of pedalling, and of course we need a book giving also the necessary material for the practise of it. Lo and behold, this is the book. Nothing but materials for your feet to practise on. Of course the author will disagree with the other pair of authors, just as they in fact disagreed with each other and tried to smile it off. There is no one perfect way of doing anything; it's every man for himself. The book begins with the simplest sort of exercises and ends with some two-part material, having passed in the meantime through all varieties of phrases likely to be met in actual organ playing. 9 x 12, 30 pages, paper cover. (Summy 75c)

COMMON SENSE ORGAN DRILLS

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"FOR independence of hands and feet," with supplementary attention to freeing the right foot from the crescendos; a book for early students, giving 61 short exercises. 9x12, 22p. (White-Smith \$1.00)

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Handel's "Messiah," by Bairstow;

An Introduction to the music of Vaughan Williams, by A. E. F. Dickinson.

Each booklet is an essay, illustrated by numerous thematics, tending to increase a reader's information and interest; nothing could make more profitable reading for the serious student or lover of music. Each is 4x6 $\frac{1}{2}$, paper bound, about 60 pages. Oxford 75c)

HYMNS YOU OUGHT TO KNOW

By PHILO ADAMS OTIS

A CHAIRMAN of a music committee, the composer of many anthems, compiles a book to give organists and ministers interesting information about the authors of church poems and a little data also on the composers of hymn-tunes. Sometimes the author gets all the credit, sometimes the composer gets it. The book is beautifully edited and beautifully printed; there are many illustrations. Among the W's are Webber on one page and Isaac Watts a few pages later. Though many organists may find little interest in the book, it will interest some; and as an addition to a church organist's library the book is highly desirable. It will make a handsome present to your minister some day when he has raised your salary. The Author's index is based upon the 1920 Presbyterian Hymnal; the book contains no music excerpts, its illustrations all deal with poets and composers. 175 pages 7 x 10. Beautifully illustrated and beautifully printed; cloth binding.

NOTES ON THE CHURCH CANTATAS OF BACH

WILLIAM S. HANHAM

"THE aim of this book is to state concisely the best and most authoritative criticism of Bach's 198 Church Cantatas, and to supplement it when necessary, and so provide a handbook to the incomparable treasures of church music which they contain." That's very fine, but your reviewer believes the purpose is not entirely achieved. In arrangement and in reference features, the book is excellently done; but it is doubtful if the average American reader will find the solid truths he is searching for. At any rate, so that our readers may form their own opinion and get the book if they deem it useful, let us quote at random. Here is the full story of No. 108, page 218: "Aria. Alto. B minor. Fine. First violins give out the joy motive. Note the lovely passage in D major." Now those readers who have derived any intelligence from this brief review of the alto aria on page 218 of cantata no. 108, will make no mistake in purchasing the book. It is nicely printed, bound in cloth. 5x7. 127p. (Oxford \$2.50)

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Catholic Church Music

By FREDERICK W. GOODRICH

"Laudabo" is a useful and not difficult Mass for four men's voices, choral throughout. It could be used with excellent effect during the Lenten and Advent seasons. (Fischer 80c)

Pietro A. Yon's "Responsories as Sung at Tenebrae," for men's voices. The touching and dramatic services of Holy Week are gradually being restored to their full

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beauty. This timely work provides some fine settings of the Tenebrae Responsoria. Mr. Yon's work is truly ecclesiastical. In some places he reminds us of the Plain Chant and in others of the melodic recitative of the Hebrew Cantor, always reverent and dignified. The harmonization of the Plain Chant "Christus Factus est" is particularly beautiful, also the Faux Bourdons of the "Benedictus." The Office of The Tenebrae would be much enhanced in beauty by the use of Mr. Yon's music. (Fischer 80c)

W. J. Marsh's "Choral Mass in honor of the Infant Jesus," for 2, 3, or 4 voices, is an easy singable Mass, very useful for small choirs. The voice parts are within the limits of the staff, for practically the entire composition. (McLaughlin & Reilly, 60c)

T. Francis Burke's "Mass in honor of the Little Flower," unison or two-part chorus, would be very useful for schools and convents. The Kyrie is somewhat secular in its idiom and has a suggestion of Gottschalk's "Last Hope." The remainder of the Mass is more ecclesiastical in style. (McLaughlin 60c)

Rev. G. V. Predmore's "Mass in honor of The Good Shepherd," unison, is a well-written churchly Mass, suitable for junior or even adult choirs. Father Predmore has perceived the true ecclesiastical idiom. There is no setting of the Credo. (McLaughlin 40c)

Aime Simonet's "Deus Israel," Introit of the Nuptial Mass, for solo voice, could be used with advantage as a solo for a Catholic Wedding. It is devotional in style and a welcome relief from the flood of secularity that has invaded the sanctuary at the celebration of the Sacrament of Matrimony. (McLaughlin 25c)

J. V. Dethier's "Panis Angelicus," for solo and chorus is a really devotional setting of this beautiful text and could be used as a motet after the Benedictus at High Mass or for Benediction of The Blessed Sacrament. (McLaughlin 15c)

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: E. Bon: Prelude for St. Patrick's Day, a traditional melody with variations, 30p. md. All the frills and fancies to please the public. (Fischer \$1.50)

F. L. Calver: Fantasy on Favorite Hymn-tunes, 7p. md. (Schmidt 60c)

J. W. Clokey: Sketches from Nature, Pipes of Pan, Dripping Spring, Twilight Moth, An Angry Demon; 24p. d. (Fischer \$1.50)

C. R. Cronham: Night of Spring, 7p. me. The Portland Convention piece that made a hit. (Fischer 60c)

R. Diggle: Souvenir Poetique, 8p. md. (Schirmer 75c)

D. Peele: Ave Maria, 3p. me. Summy 40c)

C. S. Skilton: Afterglow, 5p. me. (Fischer 60c)

C. Tournier: l'Orgue Mystique, a great undertaking, proposing to set the "51 offices of the liturgical year" in fitting organ pieces. (Menestrel)

ORGAN-PIANO: J. W. Clokey: Symphonic Piece, 4 mvts., 63p. d. A work of fine technic and inspiration, meeting an unusual need. (Fischer \$1.50)

ANTHEMS, ETC.: From the Oxford University Press there come many pieces of church music of a very high order of merit, suitable only for the best of choirs, not difficult, but of lofty conception. First is a set of four Liturgical Motets by Healey Willan, unrhythmic, unaccompanied, beautiful in their severity. Then there are two of Bach's "extended Chorales", which, as usual, depend considerably upon the organ part to furnish the background upon which the voice parts play. Healey Willan contributes also a set of evening canticles with Faux Bourdons, which will come into their own in that future day when the church service also comes into its own as a wholly artistic and spiritual expression of man's acknowledgment of Divinity; in the bare barns in which denominational churches usually try to worship, music of this kind is ridiculous. And finally, there are six "modern anthems" which again soar into realms of pure church music and are much beyond an average congregation; if sufficient inspiration can be found in each of them, which perhaps may be questioned, they will be genuine contributions to church literature.

CANTATA: A. L. Scarmolin: "The Temptation on the Mount," 54p. c.q. md. It looks unusually good, and with but slight modification of one chorus number, it can be done by any few remaining quartet choirs that are still plodding along. It is modern in mood and execution, worthy of our best choirs. (Gray 75c)

SONGS: CHURCH: E. S. Barnes: "O King of Saints," 5p. h.l. me. In severe style. (Ditson 50c)

W. Dichmont: "Peace I Leave with You," 3p. h. me. A melodious, attractive solo. (Ditson 50c)

J. L. Galbraith: "Thou Art All," 4p. m. me. Begins with sorrow and grief, reaches a good climax. (Ditson 50c)

W. H. Nash: "Life Eternal," 5p. h.l. me. Easter song, has possibilities. (Ditson 50c)

A. Wooler: "There is a Green Hill far Away," 5p. h.m. me. Rather a good setting. (Schmidt 50c)

Solo Responses for the Church Service, 46p. h.l. 14 pieces, some of them very attractive, some well known, all of use for the average choir. Worth getting. (Ditson 75c)

DUETS: CHURCH: A. Wooler: "Something for Thee," 5p. s-t. e. Melodious and appealing. (Ditson 50c)

CANTATAS: SECULAR: H. Gaul: "A Thracian Holiday," 37p. women's voices, md. Unusually attractive. (Ditson 75c)

A. A. Penn: "Your Royal Highness," 102p. me. A sprightly, tuneful, rhythmic work of genuine popular appeal, sure to please your audience. (Ditson \$1.50)

"The Glenn Glee Club Book for Girls," 124p. 15 pieces for church, 23 secular; 3-part and 4-part writing. The contents will surprise and please you; an unusually useful collection. All choirs need it. (Ditson \$1.00)

SONGS: SECULAR: F. Aylward: "Follow the Gleam," 5p. h. l. me. A stirring, brilliant song. (Ditson 60c)

Mrs. H. H. A. Beach: "Rendezvous," 12p. violin obbligato, h. A delightful song, not easy, fine accompaniment, everything to make good music. (Ditson \$1.00)

C. Cui: "Orientale," 4p. h.l. arr. C. F. Manney, simple and effective version. (Ditson 50c)

A. Robinson: "Shadow," 3p. h.l. e. (Ditson 50c)

G. Shackley: "Macushla Machree," 4p. m. e. In the true spirit of its subject, good appeal. (Ditson 50c)

L. Strickland: "Moon-Dreams," 5p. h.l. e. A delightful song, good accompaniment, real music. (Ditson 50c)

E. R. Warren: "Silent Moon," 4p. h.l. me. (Ditson 50c)

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May 1929, Vol. 12, No. 5

The American Organist

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Editorials and Articles

CATHEDRAL OF ST. JOHN, by De Postells.....	COVER
DR. J. CHRISTOPHER MARKS (272)	FRONTISPICE
AN EPOCH-MAKING ORGAN (273)	EDITORIAL
ATLANTIC CITY HALL ORGAN (278)	
WHY AND WHEREFORE (276)	SENATOR EMERSON L. RICHARDS

The Organ

MR. BARNES' COMMENTS	286
ORGANS:	
CHICAGO, MT. CARMEL	286
DAYTON, ST. DAVID'S	287
\$3500	286
THE SMALL ORGAN	286

The Church

MR. DUNHAM'S COMMENTS	288
BOYCHOIR WORK BY ANALYSIS	289
CALENDAR FOR JUNE	289
HEAVENLY REST OPENING	290
REPERTOIRE AND REVIEW	296
SERVICE SELECTIONS	290

Photoplaying

FROM CLEVELAND	292
FROM NEW YORK	293
FROM PHILADELPHIA	293
TO ARMS	294
WHAT TO DO?	293

Notes and Reviews

BRITISH NOTES	306
BUILDERS' BREVITIES:	
KILGEN FAMILY	296

M. P. MOLLER, MUS. DOC.	296
CALENDAR FOR PROGRAM-MAKERS	315
CRITIQUES: MR. CHRISTIAN	308
MEMPHIS CONVENTION	300
PUBLISHERS' BREVITIES:	
J. FISCHER & BRO. CELEBRATE	299
RECITAL SELECTIONS	310
REPERTOIRE AND REVIEW	266
BOOKS	266
CATHOLIC MUSIC	266
CURRENT PUBLICATIONS	268

Pictorially: *Console, †Organ or Case

ATLANTIC CITY, CONVENTION HALL	277
BROOKLYN, MUSEUM OF ART	259
CONSOLE MODELS 6-MANUAL	316
MEMPHIS SKY-LINE	300
AUDITORIUM	302
*AUDITORIUM CONSOLE	316
*NEW YORK, HEAVENLY REST	261, 290
ST. JOHN'S CATHEDRAL	257
VIBRA-HARP	264
WESTFIELD, MASONIC TEMPLE	265

Personals: *With Photo

ANDERSON, FERDINAND V.	297
BALDWIN, SAMUEL A.	316
CHRISTIAN, PALMER	308
CRAWFORD, JESSE	293
FARROW, DR. MILES	289
FOSTER, STEPHEN	307
*KILGEN FAMILY	296
*KURTH, BURTON L.	289
LOWE, BAUMAN	288
*MARKS, DR. J. CHRISTOPHER	272, 290
MCPHEE, WALLACE	318
*MOLLER, DR. M. P.	298
*RIEMENSCHNEIDER, ALBERT	320
*ROOSEVELT, HILBOURNE L.	263
SEIBERT, HENRY F.	297
THOMAS, MRS. VIRGINIA CARRINGTON	297

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The AMERICAN ORGANIST

Vol. 12

MAY 1929

No. 5

An Epoch-making Organ

The Complete Details of all Important Points in the Unprecedented Specification for the Seven-Octave Six-Manual Organ for the World's Greatest Auditorium



BY COURTESY of Senator Emerson L. Richards the readers of *The American Organist* have for their perusal the full story of the greatest organ ever projected. Only three builders ventured to estimate on the specifications, and one of them was unable to meet the requirements of a certified check for \$25,000 and his bid was thrown out, leaving but two builders in the

field. The first criticism, if not also the first impression, was and perhaps still is in some quarters, that the whole thing is a circus effort to beat the world on the largest-organ mania. It is very doubtful if Senator Richards, who designed this specification, ever tried to or wanted to design the world's largest organ; knowing him as I do, and having followed the specification through for the past year or so, I believe his one and only idea was to have a perfectly adequate organ for the largest convention hall in the world. And just as the hall itself was the result of an actual need and not the result of a mania for beating a world's record, so also was the organ the result of an actual—and unprecedented—need. To call it theatrical and sham, is merely an easy way out of an obligation to study the scheme.

I have gone through the labor of studying the specification item by item; I was forced to study it in detail in order to present it herewith for the readers of *The American Organist*. The original specification book published by Atlantic City and embodying Senator Richards' complete specifications was an 8½ x 11 book of a hundred pages. The actual specification details covered exactly 59 pages of the book. A dozen pages were taken with the details of workmanship and method. I believe I have been able to put into print in this issue every detail of importance in this hundred-page book.

Merely reading the list of registers and glancing at the incomprehensible equipment of the main console, will get us nowhere. It will not even give us momentary satisfaction. That was my experience. Even in the pre-publication days when the specifications existed only in typewriting, glancing at them meant nothing and brought no returns. When the book itself came, there was another conundrum. It gave no intelligent idea and it meant nothing. But once the task of transcribing the Senator's scheme into a typography at once intelligible to the average reader, possible to the printer, and within the realms of possibility for a music magazine, was undertaken, the organ began to come out of its mystic shell and assume very definite proportions and command very emphatic respect.

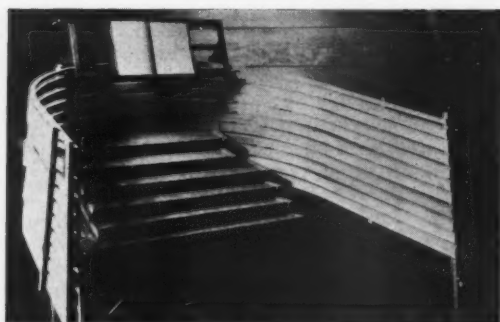
I believe the reason more bids were not entered was that most of our competent builders gave it too little actual study. It is quite true that no legitimate organ builder has ever stood sponsor for 100" wind pressures and 6-manual consoles, and I am not forgetting what has been done in certain quarters in both these respects. But we are reminded of that grand old man of the organ, Dr. George Ashdown Audsley. We must be deaf, dumb and blind if we are not reminded of him when facing a proposition of this character. Dr. Audsley's chief war was waged against the stand-patters, against those who had no vision but could do only what had already been done thousands of times.

Anyone who says Senator Richards does not know what has been going on in the organ world—playing and building—for the past twenty years is laboring under a very serious delusion. Senator Richards has been free (and wealthy enough) to travel wherever he wanted whenever he wanted, and he happened to want to know all about everything in the business of building organs. The Waldhorn, for example, is pretty much his own evolution of a former register. The 100" wind is a pet scheme of his

which he refuses to believe cannot be done; at least he wants better evidence than the mere statement that it has not yet been done. It has been done in experimental organ work; he proposes to see it done in practical organ work.

My own objection to the specifications was that the Architect assumed the privilege of dictating all details, apparently, but the builder had to assume complete obligation for the success of the work. To me it looked as preposterous as it would have been to command Commander Byrd to discover the South Pole in twenty days by sailing due north, or asking a Philadelphian to come to Atlantic City by way of Los Angeles and Berlin. It was dictating means and result. It seemed to me only fair to either dictate means or result, but not both. However I am now convinced that my first impression was wrong, and that Senator Richards was within his rights.

In the first place, the specifications are filled with innumerable instances where the builder is reminded that if he does not approve of certain details or if he thinks his own methods are better, he must point out those instances and reach a new agreement with the Architect. These provisions occur, I would say, in almost every page of the book. Again and again the Architect declares that he has seen this and that done, and believes this or that is the best method of getting the desired result; but if the builder knows a better 'ole, as Old Bill would say, go to it. In this regard it is my privilege to quote Senator Richards' arguments in these pages.



CAN IT BE BUILT?

Yes, the Austin Organ Company has done it. This skelton console will carry 1200 stop-tongues.

I believe that in this organ, which certainly will be built, and which will cost ultimately close to five hundred thousand dollars, maybe only four hundred thousand, America shall see a new era in organ building. To go into a venture like this and see it through to a success, is precisely the same as the recent auto races at Daytona Beach. It is absurd for Seagrave or any other man to want to go 240 miles an hour—but the fact that he and hundreds of his predecessors were willing to risk their necks and pay the supreme price, is the most important factor of all in your ability and mine to travel with perfect safety at sixty miles an hour when there is good reason for it. The automobile race has been the chief factor in the development of automobile design and safety. The building of this Atlantic

City organ will be the greatest possible forward step in the progress of American organ building, and its benefits will not come primarily to any one builder but will benefit every builder and every player and every buyer of organs.

When organ building threatens to take such strides as this, it is about time to lay down strict definitions. There is a great difference between an Ancillary Organ and a Duplexed division. An Ancillary Organ has but one set of stop-tongues, and is playable from three or more manuals by means of Floating Division Couplers, and in turn the Ancillary Organ itself is acted upon by the couplers to the manual upon which it is played. Thus if we couple the Choir to the Great by an



CAN IT BE PLAYED?

Yes, an Austin man can play the two extremes together at one and the same time.

ordinary coupler, and draw the Great-to-Great 4' coupler, we get the Great at 4' but not the Choir; but we get both Great and Choir if the Choir happens to be an Ancillary Organ and is coupled to the Great by a Floating Division Coupler. Senator Richards has supplied String-to-String 4' and 16' couplers in some cases, and these are Floating Division Couplers, so that if we draw the 4', and then add the Ancillary String to the Great, we have the Great at 8' and the String at 8' and 4'.

A Duplexed Organ has two sets of stop-tongues, so that if there are a Piccolo and a Harp in the Duplexed Organ, we can play the Piccolo on one manual somewhere against the Harp on another. This is impossible on an Ancillary Organ.

Senator Richards has gone a step further and specified a Triplexed Organ, with three complete and independent sets of stop-tongues, playable from three different manuals.

I believe every player whose art and whose income is dependent upon the way organs are built, should oppose the plan adopted for the second console, and adopted in so many of the cheapest organs built for theater trade, of calling manuals by numbers instead of by characterizing names. I am sure I would not want to be called 673649 instead of Buhrman, and I am equally sure Senator Richards would resent being called 73938602 instead of Richards. In other words, numbers mean nothing and convey no impression, whereas names do mean something and do convey definite characteristics. Hence the terminology of Manual 1, Manual 2, Manual 3, Manual 4, Manual 5, should be abolished and

characteristic names given that will tell at least a little about the individual character of each manual. If perchance any manual should have no individual character, then by all means throw it out and replace it with a division that will have character. The theater has been responsible, I fear, for this dementia.

Melody Touch is another name we need to watch. True, it has existed in other organs, but it has come into prominence of late through the work of Mr. C. Seibert Losh, who explained his ideals in *The American Organist* for April 1929.



CAN THE STOPS BE USED?

Yes, the two hands simultaneously can reach any and all the stop-tongues at will.

It is not a coupler in any sense of the word; it is a touch, just as Second Touch is. A coupler is complete in itself and works with no other stop-tongues than are already in the organ. But both Second Touch and Melody Touch are not so; both of them require separate sets of stop-tongues.

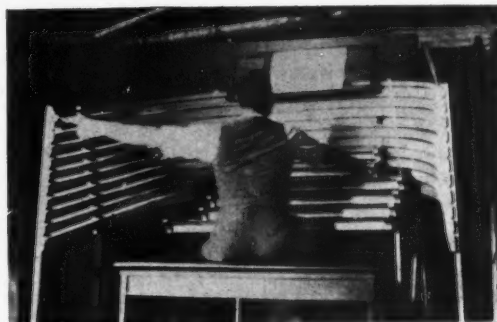
There is a true Melody Coupler, but its pitch must be specified. Mr. Palmer Christian has in his Skinner Organ in the University of Michigan a Melody Octave Coupler, or a set of them. They do exactly what their names say; they couple the melody note of the chord at the octave. Thus the Great Melody Octave Coupler will when drawn couple the top note of the chord at 4' pitch, and if the chord be C-E-G it will result in C-E-G-G.

If we are to say that what has been done may again be done, but what has not been successfully done shall not be attempted, we must rule out this organ. It has gone far beyond the former limits in the use of double-languid pipes, high pressures, and action requirements such as the 7-octave and Melody Touch principles. Again it is perhaps unusual to have two-rank celestes with one rank sharp and one flat, because when the two get together the difference is just twice as much. But I have unlimited faith in Senator Richards. I believe his reputation among the builders for honesty in his dealings with them may be taken at its face value and he is perfectly honest in the plan and execution of this scheme. He is interested in only one thing, and that is the success of this organ. He has a tremendous wealth of experience and, better yet, experimental experience, upon which to base his

judgments here. And I believe that whoever has the privilege of building this organ, will not only not lose money by it, but will make an excellent profit on the books and acquire more experience in the two years allowed for its completion than in any previous twenty years of organ-building activity. I believe Atlantic City could save money if it could side-step the law, place full and complete confidence in Senator Richards, give him the money he asks for, and tell him to go ahead with the job as a private venture. Were that done, he could make a gentleman's agreement with any one of a dozen builders, base the job on cost-plus, and go to it; the result would be the building of the organ at absolutely rock-bottom cost, and no one would lose money or even run the risk of losing money.

However, our American builders are almost notorious, in some instances, for their complete disregard of their own cost-sheets, and a genuinely interested purchaser can get almost anything he wants irrespective of how little he has to pay for it.

I ask my readers to lay this issue aside until the time comes when this complete organ scheme can be studied in detail, not merely read. There will be no personal profit in a mere read-



CAN IT BE PLAYED ARTISTICALLY?

Yes, one hand can play the extreme keys while the other hand reaches the extreme stop-tongues.

ing of the lists of registers or the category of equipment. The real profit will come only if the organ be made the subject of an honest and prolonged study. This magazine has never devoted to any other subject the labor, patience, skill, and space that are devoted to this gigantic undertaking. The instrument will be presented in this issue in full, even if it means the elimination, for this month, of all the news and program matter.

So here it is, the greatest organ ever planned. At first it looked like a wild dream. Certainly now it looks like a prophetic reality. It will constitute the one big event of the Twentieth Century of organ building. There have been innumerable races to perfect the automobile. This is the first time any vast experimental organ project has been undertaken. Senator Richards' knowledge, sincerity, honesty, and tenacity are sufficient guarantee of its successful completion. We congratulate Atlantic City.

—T. SCOTT BUHRMAN.

Why and Wherefore

The Architect's Statement of the Reasons Back of his Specifications

By EMERSON L. RICHARDS



ONLY THREE bids came in, because most of the builders lost their nerve. It was not so much the bigness of the job as it was the fact that for the first time they were tied down to something specific in a specification. It was a new sensation and they did not like it. An outside price of \$1,000 a voice was figured. The bidders virtually doubled these figures, in order to insure themselves against their own ignorance.

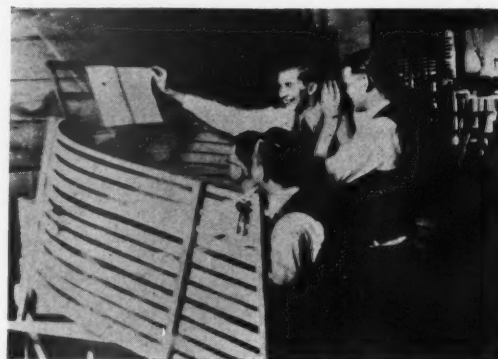
The bids are illuminating since they expose the essential bunk and almost dishonesty that seem to be inherent in the organ building business. When the organ salesman can sell his organ on a sales talk devoted to extraneous considerations that have little to do with the place, material, and real art, he is all confidence. Either he or his principal, the builder, knows that the job will be built just exactly the same as every other job is built. But the minute you insist that he meet a perfectly definite standard common to his competitors, he comes to a realization that his own methods will not do. He gets scared and quits. That is why we did not receive more bids.

I am not particularly criticising the builders. They have been going along in the same old rut for centuries, and there is no particular reason why I should try to reform them. But my position as architect for an organ to be paid for by a municipality is different from that in the ordinary case. The laws of the State of New Jersey provide that all municipal contracts must be let by competitive bids, in which all the bidders bid upon the same thing. Therefore the specifications have to be very explicit. If it were not for the law, of course I could have selected a single builder, sat down with him and worked out the whole proposition to much better advantage, since I could have fitted my requirements to the general shop practise of his factory. Under the circumstances this was impossible.

Of course it is entirely true that I have specified some things which, taken all together, have never been tried by any one builder; but nothing has been specified that has not been tried and demonstrated to be successful by some builder somewhere. For example, some builders have made double-lanquid pipes, others have not; some have either actually or experimentally used high-pressure wind, but not all of them; others have made high-pressure orchestral reeds, others have not. In this case I have assembled all these features under one contract. I am confident that at least a half a dozen American builders and one or two others can do everything that is required in the specifications.

What is very new? Not the double languids, which are quite a matter of course in England and are in actual position over here in the Wanamaker job and which Seibert Losh has made in various tonalities.

You say, Mr. Editor, that some of the organ builders feel that the man who specifies the exact means should also be held responsible for the final results. Upon reflection you must understand how impossible this would be, unless the



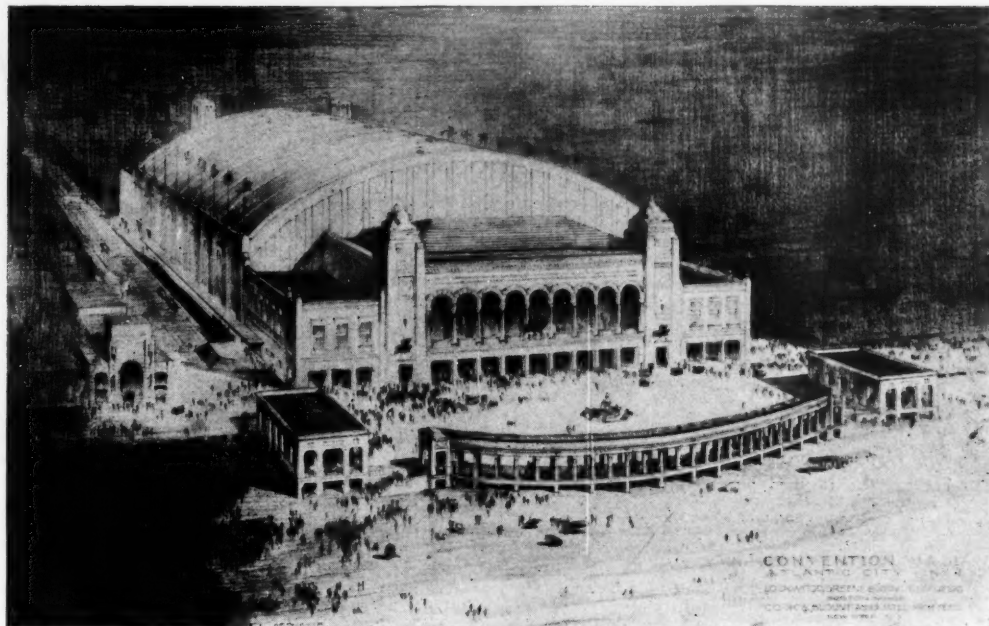
TAKING A LOOK

If the thing is so big that the organist cannot get anywhere near his music-rack, by all means use binoculars. The common dictum, so glibly stated, was, It can't be done. Even Senator Richards is quoted as saying that the console could not be registered normally but would have to be used merely to set the combinations. Mr. B. G. Austin, of the Austin Organ Company, decided to find out just what the limits of playability are, and we are indebted to him and to Mr. Herbert Brown for the photographs herewith reproduced, showing a skeleton console built exactly as though it were to be ultimately completed, only it has no case, and there are only three stop-tongues actually inserted in the grooves. There is room for 1200 stop-tongues on this 6-manual 7-octave console.

architect actually built the organ himself. I did not specify the exact means. I specified wind pressures and scales, but as the specifications distinctly stated, for the purpose of competition only, giving the builder the right to disagree if he desired, so long as he obtained the desired effect. I purposely refrained from specifying mouth-widths or cut-ups or eschallot treatments for exactly these reasons, so that the art of the builder would not be unduly hampered.

Here is a vast building seating 40,000. I have specified a Dulciana. An ordinary Dulciana pipe would sound less than an Aeoline, but what is wanted is a Dulciana and not an Aeoline. Undoubtedly the Dulciana would be a fairly robust Diapason under other conditions. These things are up to the builder, so long as he obtains the effect desired. He has the right under the specifications to do so.

Let me give you a case in point: Two builders I have in mind, blank and blank, will both voice a Tuba on about the same wind pressures with about the same scale. To the eye it looks about the same thing, but one builder will have in it at least twice the power. That is something you cannot put down on paper. I might add that Losh will get more power out of that tuba than either of the other builders. I know why and how it is done, but without writing a book upon



CONVENTION HALL, ATLANTIC CITY, NEW JERSEY

Which will house the unprecedented organ designed by Senator Richards; the Hall will be ready for use this summer; the organ will be ready two years later.

the subject, one could never put it in the specifications; and even then there is no reason why one should turn information of that character loose to be mistreated by alleged organ experts and second-rate organ builders who have neither the initiative nor the experience to work it out for themselves. It is not fair to the man who has developed the technique.

Look what happened to Skinner's French Horn. Everybody makes them now without giving Skinner credit for it. Would it be fair to him for me to describe his method of obtaining that particular quality and insisting that another builder use it? The same thing, of course, is true of flue pipes. Again, you must realize that I have to be prepared to deal with builders whom I would not wish to see build the organ. To them I had to clearly indicate what they would be required to do, otherwise I will have a pile of junk and not an organ when I am finished.

I note what you say about the multiple console idea. There are two difficulties in the way. In a large organ of this size a separate relay mechanism is required for each console, and to multiply this mechanism would make it impossible to handle, even granting we had the funds and the room for it.

"Why the theater console?" The reason is entirely psychological. General experience has shown that the theater type of console in a hall of this kind is absolutely necessary to persuade the average audience that the organ is any good; or the organist, either, for that matter. The old type console means the old type church organ played in the old style way, and they will have none of it. They are accustomed to the theater console, and it is much easier to sell them organ music with the familiar music-box in view than

with something new or strange. Therefore in addition to the main console we have provided the theater console, knowing that it will be half the battle in making the organ a success.

It has not been my intention in designing the organ to build just a big organ. It has been approached from the engineering and scientific standpoint. Just enough organ to do the job. In this vast auditorium there will be audiences of various sizes; sometimes maybe only two or three thousand people, again over forty thousand. The organ that will fill the auditorium with a small audience would be of no use in the latter case. This explains the apparent duplication of voices. There are really about three organs rolled into one, each based upon a different set of pressures and scales to match these conditions.

There are Diapasons on $3\frac{1}{2}$ " wind and on 20" wind. There are Oboes on 10" wind and on 25" wind, and so on through the entire design. The one thing that has been insisted upon is that the organ should have a really complete design and in each case no tonal quality has been introduced except as a more or less completed family. Wherever you find strings you will usually find the doubles and the octaves. The same with the flutes. Even the orchestral wood wind is arranged as a complete family; while in the case of the Diapason there is a complete tonal structure.

Take the Great Organ for example. Based on a 32-foot foundation, the structure rises all the way to the 36th Harmonic. If the organ has any real novelty of design it is, to my mind, in this feature of it. The division into the Ancillary Organs is only for the purpose of flexibility and economy. Novelties to be sure, but all fitting into the architectural whole.

Organ for Convention Hall

Complete Specifications and Details of the Gigantic Six-Manual Seven-Octave Two-Console Instrument Comprising Eighteen Complete Organs, Eight of them Ancillaries, Two Duplexed, One Triplexed

Designed by Senator Emerson L. Richards

CATALOGUE OF DETAILS

\$25,000 certified check had to accompany the bids.

\$300,000 appropriated originally by Atlantic City, as told on page 445 of THE AMERICAN ORGANIST for October, 1928, where also will be found the unusual arguments of Senator Richards which induced the City to undertake the purchase of such an instrument.

\$300,000 bond required of the successful bidder, to insure "the faithful performance of the contract."

Two years allowed for the completion of the work.

Mr. William H. Barnes, of THE AMERICAN ORGANIST staff, is named as a successor to the post of architect should such step be necessary.

The architect has the right to order the removal of any workman from the job if his work is not being done to the architect's satisfaction, and the builder may not employ him again on this contract.

The builder is held responsible for every detail, "and if he disagrees with" any of the details "in the specifications, he shall forthwith notify the architect in writing, and such changes shall be made as shall be mutually agreed upon." In other words, the contract and specifications as designed by Senator Richards are not as arbitrary as they may seem at first glance, and the organ builder is given the opportunity to change any details upon which he is not in agreement with the architect. Manifestly the purchaser has a right to say what he proposes to buy, and once the builder has agreed to abide by the specifications, they are binding and he is held completely responsible.

The architect has the right to reject any register or any part of the work, which must then be replaced by the builder with a satisfactory product.

If the rate of progress is not sufficient, the architect has the right to order the builder "to employ more men or increase his facilities."

There are four blower rooms. According to one authority, the blowing equipment itself cannot be built for much less than \$50,000.

There will be no display pipes; grille-work will be supplied by the City.

The blowers are limited to the products of—in alphabetical order—the Kinetic Engineering Co. and the Organ Power Company. Air filters and humidifying devices must be supplied. The blowers must be free from noise and vibration.

Cooling devices must be supplied with the high-pressure blowers.

Wind pressures designated "will be required at the languid of the pipe and not in the chest."

All work must be protected by waterproof covering—genuine shellac, pyroxilin, lacquer, first-class varnish, or other approved coating "to the number of coats or degree directed by the architect."

All action parts containing "borings or grooves adjacent to each other three

inches or less of ingrain, shall be thoroughly saturated by dipping in silicate of soda, genuine shellac, or other suitable approved sealing compound. All glueing is to be done with the best animal glue, under suitable compression, and with the materials heated as well as the glue. Fish glue, casein and other substitutes are forbidden."

The organ will stand within 400' of the Atlantic Ocean. All parts must be "painted or treated to be impervious to weather conditions."

Crescendo chambers must have walls "constructed either of wood paneling or other approved material of a total thickness of not less than three inches." The shades "shall be not less than 2 1/4" thick," to cover the "entire front" of the chambers, "with such additional shades upon the side or top as the architect may direct."

All shades are to be operated by individual motors for each shade, not by one motor for an entire set of shades. The diminuendo obtained must be "at least 50%."

All pipes must be provided with sliding-sleeve tuners; no other method of tuning will be permitted. The architect has proved to his satisfaction that the method of cutting a slot in the top of a metal pipe and rolling the metal back to make an opening and thus reduce the length of the pipe for tuning purposes, is a detriment to the purity and quality of the resultant tone.

Provision must be made to tie the pipes into their places in such cases where the higher pressures are likely to blow them out. There must be no leakage of air at the foot of the pipe.

Diapasons are to be of pure tin and lead, 37 1/2% tin; pipes specified as of tin must be 90% tin.

All reed resonators must be "equipped with metal slide tuners sprung tightly around the pipes, free from rattle," and insulated where necessary.

Diapasons on 20" to 40" wind must weigh at least 280 pounds for the pipes above middle C.

If necessary, pneumatic motors must be supplied to start and stop the speech of the 32' and 64' reeds.

If universal wind-chests are supplied the standard required will be the equal of the wind-chests in St. George's Church's new organ, New York City. If the universal chest is used, valve tremulants must be supplied.

If Ventil or Pittman chests are supplied, there must be individual valves operated by individual pneumatics. No sliding wood parts allowed.

No lead, rubber, or paper tubing permitted in any part of the organ.

No rubber cloth or similar fabric permitted. Pneumatic leathers must be submitted for a chemical test, and must prove to be free of acid or other latent harmful ingredient. Glue must be "the best animal glue, with materials heated as well as the glue, and under suitable compression. Fish glue and other substitutes are forbidden."

Chests under the valve ports shall be not less than 9" deep, inside measurement. Where the scale is the equivalent of No. 50 or larger, the bass pipes must be mounted on separate bass chests.

Magnets must be of high resistance, 150 ohms or more. "The magnet must be easily demountable and its parts externally accessible for adjustment and repair."

Buss bars must be of German silver or other noncorroding metal, and "all contacts to be of silver" of not less than 77%. All connections must be soldered and the soldering washed off with alcohol and shellacked.

Combination pistons are to be of the Instantaneous type; i.e., the organist does not have to hold the piston and laboriously put on the desired stop-tongues till the combination has been completed; instead he can set a combination already determined upon instantaneously, with but a touch of the setter and the piston. This is the system advocated by T.A.O. since the experiments and conclusions of Mr. Mayer of West Point proved its superiority.

Combination pistons must be so successful that all stops and couplers may be set on for one piston and off for the next, and these two pistons used alternately and rapidly, with the complete response of every stop-tongue. There could be no more severe test than this.

The two consoles will be playable together or singly, and a means must be found of suitably controlling the crescendos when both are in use at the same time.

Telephones will be installed from the console to the various organ chambers.

A miniature switch-board such as devised in the Portland, Me., organ is to be supplied, so that one man may tune the organ alone without an assistant at the console to draw the stops and depress the keys.

Atlantic City voted an initial appropriation of \$300,000 in the late summer of 1928; initial bids were called for January 24th, 1929, but the time was extended some weeks; and the bids on the revised specifications, according to present plans, will have been received before the end of April 1929.

The original bids were \$550,000; \$590,000; \$853,000.

REVISIONS

THE various revisions by which the original specifications have been reduced so that Atlantic City may find it possible to meet the builders' estimates, are of little importance in the matters of accessories.

Couplers and Tremulants remain as in the original. Full Organ pistons have been reduced from 54 to 36, and about two dozen other pistons have been dropped.

Virtually all other accessories are retained in the revised scheme.

In the case of the second console, the String Ancillary is evidently included in Manual 2, and extracted by means of the usual Floating Division Couplers to augment the other Manuals.

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ARCHITECT'S SKETCH OF VAST INTERIOR

Front organ chambers are shown, but the chambers on the sides at both front and center of auditorium are not shown; console elevator will be at right and in front of the stage.

CONVENTION HALL

THE HALL is the largest of its kind in the world. Unlike Madison Square Garden in New York City it will be completely finished inside and present the appearance of a richly decorated room, with none of the distraction of open steel work of any kind; instead the walls and ceiling will be plastered and decorated in modern style. Included in the equipment is a refrigerating plant for turning the auditorium floor into an ideal in-door skating rink. This refrigeration plant may perhaps be necessary to cool the temper of some of the future political conventions to be held there. A few figures may be of interest.

41,000 seating capacity
139,500 square feet of floor space
487' 4" length of auditorium
288' 8" width of auditorium
108' 4" width of proscenium arch
70' from console to nearest organ chamber

325' from console to farthest chamber
At the present writing the Hall stands virtually complete and ready for use.

CONSOLE 2

108	139	Pedal
95	136	Manual 1
123	159	Manual 2
138	178	Manual 3
37	48	Manual 4
37	70	Manual 5
32	40	Gallery
570	770	Totals

The first column gives the Architect's figures for the revised consoles; the second column gives his own figures for the original consoles. The reader will note that there are a few differences between the Architect's figures and the figures presented in our own tables, due to the exactitude with which definitions and terms are used in the pages of THE AMERICAN ORGANIST.

The console analysis differs from the Architect's figures chiefly because of the Floating Division Couplers which he figured as stops but which are presented

here as couplers. The Percussion, Traps, and Couplers need no comment. The Combination Piston total is augmented by the Full Organ and Coupler pistons. The Second Touch (S-T.) and Melody Touch (M-T.) are devices of virtually the same broad classification. The Architect has clung to the old term Melody Coupler, which we believe should be discarded because the action is not that of a coupler but that of a touch; neither a Second Touch nor a Melody Touch can exist in an organ without stops catalogued for it, just as stops must be catalogued under the Great Organ or any other; whereas a coupler is self-sufficient.

The Second Touch gives virtually a second body of tone on any one manual, obtained by pressing a second body of tone on any one manual, also obtained from the very same keys and, in this case, the same touch. Both give solo effects, two organs being played semi-independently from one set of keys.

Pizzicato Touch is to be applied to the largest of the three Ancillary String Or-

CONSOLE COMPARISONS

CONSOLE 1		
198	270	Pedal
150	214	Great
113	148	Swell
167	221	Choir
116	165	Solo
31	36	Fanfare
47	101	Echo
32	44	Gallery
50	81	String
7	8	Brass
911	1283	Totals

CONSOLE ANALYSIS of ORIGINAL SPECIFICATION

	Total	Stops	Per.	Trap	Coup.	Comb.	S-T.	M-T.
Pedal	270	200	4	19	14	18	47	
Great	206	169	7	13	21	14	17	
Swell	140	120	5		21	15	15	
Choir	213	165	7	10	17	20	13	18
Solo	157	143	5		15	15	9	
Fanfare	29	28			17	10		1
Echo	94	91	3		13	14		
Gallery	44	40			6	19		4
String	81	78			6	17		3
Brass	8	8				2		
TOTAL:	1242	1042	31	42	130	209	101	26

gans, though the method of its application has not yet been determined. Either couplers or stops, or both, may be used for the Pizzicato Touch, just as for Second Touch or Melody Touch. The Melody Touch organs merely add their materials to the top note of the chord, not to the full chord; the purpose is to bring out the top melody without at the same time increasing the chord itself. In some cases this exists, in quite different mechanism, as a Melody Octave Coupler; thus the Great to Great Melody Octave Coupler would give the octave duplication not of the full chord being played on the Great but only of the top melody note. It is obvious that a player must watch his technic carefully when using any of these devices, whether a Melody Touch or a Melody Coupler, else he will have an arpeggio as his chord comes on or goes off, the melody note following down or up, as the case may be. Senator Richards uses not the simple Melody Octave Coupler but the more useful and complicated Melody Touch on six of his 17 organs in this great scheme.

WIND-PRESSURES

12 1/4	25 1/2	100 1/2
3 1/2	10	22
33 3/4	11	22 1/2
6	12	25
7	14	30
7 1/2	15	35
8	17 1/2	40
8 1/2	20	50
9		100

WIND-PRESSURES
OF REVISED SCHEME

3 1/2	15	30
33 3/4	17 1/2	35
7 1/2	18	40
10	20	50
12	25	100

ABBREVIATIONS

PIPE MATERIAL AND TREATMENT:

b—Brass
d-h—Double Harmonic
d-l—Double Languid
f—Flat
fr—Free Reed
h—Harmonic
m—Metal
ms—Metal Stopped
n—Normal pitch
r—Reed
s—Sharp
s-b—Stopped Bass
t—Tin
t-c—Tenor C
t-h—Triple Harmonic
w—Wood
wr—Wood Reed
ws—Wood Stopped
2r—Two Rank, etc.
2/9f—Flatting 2/9 of Circumference
2/3c—Coned to lose 2/3rd of Diameter

SCALES (Examples):

40x40—Dimension of Wood Pipe
14"—Diameter of Metal Pipe
41—Scale Number
42b—Based on No. 42 Scale
46-42—Scale 46 at bass end, flared back to Scale 32 at treble end

LOCATIONS:

When entering the auditorium the stage is seen at the front, some 400' away. Recessed in the front wall are two chambers, one at the left of the stage (F.L.) and one at the right of the stage (F.R.) Recessed in the left wall of the auditorium,

CONTENT of ORIGINAL SPECIFICATION

VOICES	RANKS	PIPES	
35.	46.	2709.	Pedal
60.	87.	6447.	Great
22.	26.	2359.	Duplex Great-Solo
17.	17.	1385.	Triplex Great-Solo-Echo
34.	51.	3843.	Solo
47.	61.	4699.	Swell
20.	20.	1911.	Duplex Swell-Choir
41.	52.	3964.	Choir
21.	30.	1877.	Fanfare
39.	46.	2998.	Echo
73.	113.	8152.	Ancillary String
31.	34.	2554.	Ancillary Gallery
8.	10.	730.	Ancillary Brass-Wind
448.	592.	43,628	TOTALS

near the stage is another chamber (L.F.) and similarly in the right wall is another (R.F.) Half way between the front and rear of the auditorium are four more chambers, two in the left gallery (L.C.) and two in the right (R.C.)

SUMMARIES:

V—Voice, an entity of tone under one indivisible control, whether of one or more ranks of pipes.

R—Rank or Ranks of pipes, one pipe to each note, irrespective of how used or controlled at the console.

P—Pipe or Pipes (which does not include percussion or traps).

METHOD OF PRESENTATION:

IN the first row is the number assigned by the Architect to each Voice.

The Pitch is given in the second column.

The name of the register is given in the third column. For the most part the spelling adopted by the Architect has been retained irrespective of the Audsley standard adopted otherwise in the pages of T.A.O.

First after the name of the register is the wind-pressure in inches. Next comes the figure denoting the number of pipes and the material—wood, metal, etc.

Then follow any characteristics such as double-languid (d-l), double-harmonic (d-h), sharp-and-flat dual-ranks (s-f), etc.

And finally the scale designation, whether by number, dimension, or such general term as "full", "special", "large", etc.

The registers omitted in the revised scheme are indicated by * while the new registers inserted to displace any of the old are indicated by the letter a. Thus Nos. 1 and 4 are omitted, but No. 4 is replaced by 4a. The reader will note that 4a differs from the original 4 only in the scale. Almost in every case, the newly inserted 'a' registers are not new voices but modifications of the ones in the original scheme.

PEDAL: V 35. R 46. P 2709.

RIGHT: UNENCLOSED: F.R.

1*64	Diaphone Profundo 50" 68wm 40x40
2*32	Diapason 20" 44w 18x24
3	Tibia Clausa 20" 85ws 24x30
4*16	Diaphone Phonon 50" 32w 30x30
4a	Diaphone Phonon 50" 32w 24x24
5*	Diaphonic Diapason 30" 85m 14"
6	Tibia Major 30" 85w d-l 17x20
7*	Diapason Phonon 20" 85m d-l 15"

8	Principal 10" 85w 10x12
9	Contra Viol 20" 85m d-l 41
10*	Grossgemshorn 10" 85m 31
10a12 4/5	Tierce 10" 68ms 42
11* VI	Compensating Mixture 10" 192m 42b 2/9f
11a 9 2/7	Septieme 10" 68ms 53
12*32	Bombardon 40" 68m 24"
12a	Bombardone 40" 85m 24"
13*	Trombone 20" 85m 16"
14*16	Ophicleide 100" 44w 15x15
14a	Ophicleide 50" 85w 15x15
15*	Tuba Major 40" 85m 12"
16	Trumpet 20" 85m 8 1/2"
17*10 2/3	Tromba Quint 20" 56m No. 15
LEFT:	UNENCLOSED: F.L.
18 32	Diaphone 50" 68w 30x30
19	Diapason 20" 85m d-l 24"
20*21 1/3	Quint 10" 68ws 8x10
21*16	Diaphone Major 100" 32w 18x18
21a	Diaphonic Diapason 35" 85m 14"
22	Contrabass 20" 85w 7x9
23*	Contra Violone 20" 85m d-l 46-42
24*	Tibia Clausa 15" 85ws 13x16
24a	Tibia Clausa 20" 85ws 13x16
25*	Diapason 10" 85w 15x18
26*12 4/5	Tierce 10" 68ms 42
27* 9 2/7	Septieme 10" 68ms 53
28* 8	Grand Octave 20" 32m d-l 37
29*	Grand Viol 20" 32m d-l 50-46
30* 4	Major Fifteenth 15" 32m d-l 50
31 VII	Stentor Sesquialtera 20" 224wm 42-38b 2/7f 1-5-8-10-12-14-15
32*64	Dulzian 30" 80m 30"
32a	Dulzian 35" 80m 30"
33*32	Bombarde 75" 85w 24"
33a	Bombarde 50" 85w 24"
34	Fagottone 20" 85m 8"
35 16	Contra Posaune 100" 56m 9"

Flues halve on 19th note.

Pedal divide at CC on all manual-to-Pedal couplers.

Pedal registers extended to 85-note compass are to be played from the 7-octave Choir manual also.

No. 31 is to consist of powerful Diapason pipes voiced to give "the most brilliant and powerful intonation possible."

GREAT: V 60. R 87. P 6447.

UNENCLOSED: F.R.

36 32	Sub Principal 12" 121w 13x17
37 16	Diapason Major 20" 97w d-l 12x14
38*	Diapason Phonon 12" 97m d-l 26
39	Diapason I 7 1/2" 73m 30
40	Diapason II 3 3/4" 73m 32
41*	Bourdon 7 1/2" 73ms 8x10
42 10 2/3	Quint 12" 73m 33
43 8	Diapason I 20" 73m d-l 34

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45*
46
47*
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49*
49a
50*
50a
51*
51a
52*
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56*
57 5 1
58*
59 4
60*
61
62
63*
64
65
66 3 1
67 2 2
68*
69*
70 2
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72
73*
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75* 13/
76* 11/
77* 1
78 II
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80 X
81 V
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85 8
86*
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88*
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90*
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SOLO: V
CHAMBER 1
96*32

44	Diapason II 20" 73m d-l 38
45*	Diapason III 20" 73m d-l 41
46	Diapason IV 12" 73m d-l 39
47*	Diapason V 12" 73m d-l 42
48	Diapason VI 12" 73m 38
49*	Diapason VII 12" 73m 40
49a	Diapason V 12" 73m 41
50*	Diapason VIII 7½" 73m 36
50a	Diapason VI 7½" 73m 37
51*	Diapason IX 7½" 73m 40
51a	Diapason VII 7½" 73m 42
52*	Diapason X 7½" 73m 42
53	Diapason XI 7½" 73m 44
54	Diapason XII 3¾" 73m 41
55	Diapason XIII 3¾" 73m 43
56*	Diapason XIV 3¾" 73m 45
57 5 1/3	Quint Major 12" 73m 45
58*	Quint 7½" 73ws 5x7
59 4	Octave I 20" 73m d-l 48
60*	Octave II 12" 73m d-l 50
61	Octave III 12" 73m 52
62	Octave IV 7½" 73m 50
63*	Octave V 7½" 73m 53
64	Octave VI 3¾" 73m 4
65	Octave VII 3¾" 73m 56
66 3 1/5	Gross Tierce 12" 73m 55
67 2 2/3	Major Twelfth 7½" 73m 54
68*	Twelfth II 7½" 73m 58
69*	Twelfth III 3¾" 73m 61
70 2	Major Fifteenth 12" 73m d-l 60
71*	Fifteenth II 12" 73m 62
72	Fifteenth III 7½" 73m 61
73*	Fifteenth IV 7½" 73m 64
74	Fifteenth V 3¾" 73m 66
75* 13/5	Major Tierce 7½" 73m 64
76* 11/3	Major Nineteenth 7½" 73m 66
77* 1	Major Twenty-second 3¾" 73m 68
78 II	Gross Rauschquint 20" 146m full 5-8
79	Rauschquint 20" 146m full 12-15
80 X	Grand Cornet 12" 73mws full s.q.-1-5-8-10-12-14-15-17-19
81 V	Sesquialtera Major 12" 365m full 10-15-17-19-22 (3 breaks)
82*	Full Mixture 7½" 365m full 12-15-19-22-26 (4 breaks)
83	Schulze Mixture 3¾" 365m full 12-15-19-22-26 (4 breaks)
84	Fourniture 12" 365m full 22-26-29-33-36 (5 breaks)
85 8	Major Flute Harmonic 12" 73m 40
86*	Hohlfloete 7½" 73w 6x4½
87	Flute Ouverte 3¾" 73m 40
88*	Stopped Flute 7½" 73w 6x8
89 4	Harmonic Flute 12" 73m 52
90*	Flute Couverte 7½" 73ws 4x6
91*16	Contra Trumpet 20" 73m 7½"
91a	Contra Trumpet 20" 73m 6½"
92* 8	Labial Tuba 20" 73w spec.
93*	Trumpet Harmonic 20" 73m 5"
93a	Trumpet Harmonic 20" 73m 5½"
94	Cornopean Magna 20" 73m 6"
95 4	Trumpet Clarion Harmonic 20" 73m 3¾"
	Tremulant on 85, 86, 88, 93, 94.

All Mixtures to have additional break on the top octave; flues halve on 16th note.

The Great is primarily a Diapason Organ. It consists of four general choruses, one on 20", one on 12" one on 7½", and one on 3¾" wind. "Each chorus has its own attending harmonic development."

SOLO: V 34. R 51. P 3843.

CHAMBER 1: F.R.

96*32 Tibia Profunda 17½" 121w d-l 17x20

97 16	Flauto Major 17½" 73w d-l 13x15
98 8	Tibia Rex 30" 73w d-l 10x12
99*	Harmonic Flute 17½" 73m d-l 38
100	Hohlfloete 17½" 73w 5½x4
101	Flute Ouverte 10" 73m 36
102*	Tibia Minor 10" 73ws 8x10
103 4	Waldfloete 17½" 73w d-l 5½x4
104*	Flute Octavante 10" 73m 48
105 2 2/3	Flute Twelfth 10" 73w 4x3
106 2	Piccolo Harmonic 10" 73m 60
107* V	Flute Mixture 10" 365m full
108*16	Contrabass 17½" 73m 39
109 8	Cello Pomposa 17½" 73m 48
110	Cello Celeste 17½" 73m 48
111	Viol 10" 73m 53-49
112	Viol Celeste Sharp 10" 73m 53-49
113*	Viol Celeste Flat 10" 73m 53-49
114 4	Viola Pomposa 17½" 73m 60
115*	Octave Viol 10" 73m 64-60
116* IV	Viol Cornet 10" 292m spec.
117 8	Stentor Diapason 30" 73m d-l 37
118 4	Stentor Octave 30" 73m d-l 50
119 16	Tuba Magna 50" 97wm d-h 12"
120	Trumpet Profunda 30" 97m d-h 9"
121*	Cornamusa 10" 97wr 5x5
122* 8	Tuba Imperial 100" 73wm t-h 8"
123*	Tuba Mirabilis 50" 73m d-h 7"
123a	Tuba Imperial 50" 61m d-h 8"
124	Trumpet Royal 30" 73m 6"
125	English Post Horn 30" 73m 5"
126	Bugle 50" 73b spec.
127* 4	Tuba Clarion 50" 73m t-h 6½"
128 IX	Grand Chorus 17½" 657m large 1-5-8-12-15-19-22-26-29
129 III	Carillon 17½" 219m spec. 17-19-22 (4 breaks)
	Tremulant Fast, not on 118, 119, 120, 122, 123, 127, 128, 129
	Tremulant Slow on 98, 99, 100, 102, 103, 109

Every rank retained in the revised scheme is reduced by 12 pipes.

DUPLEXED GREAT-SOLO:

V 22. R 26. P 2359.
ORGAN-TONE DIVISION: CHAMBER 2: R.F.
130*16 Harmonic Flute 12" 104m 38
131* Contra Waldfloete 12" 104w 9x9
131a Contra Waldfloete 12" 104w 10x10
132* Bell Gamba 8½" 97m 44
133* Geigen Principal 8½" 109m 36
133a Geigen Principal 12" 109m 36
134* Tibia Clausa 8½" 104ws 11x13
134a Tibia Clausa 12" 104ws 11x13
135* 8 Diapason Phonon 14" 85m d-l 40
135a Diapason Phonon 12" 85m d-l 40
136 Horn Diapason 12" 85m 42
137* Principal 10" 97m 41
138* Doppelgedeckt 10" 85ws 4x7
138a Doppelgedeckt 12" 85ws 4x7
139 Grossgemshorn 12" 109m 48
140 Grossrems. Celeste 12" 101m 48
141* Waldhorn 12" 85m 45
142* Violoncello 12" 97m 60
143* Viola da Gamba 8½" 85m 55
143a Viola da Gamba 12" 85m 55
144* Voix Celeste 8½" 85m 55
144a Voix Celeste 12" 85m 55

145*	Dolcan 8½" 85m 54
146*	Gedeckt 8½" 121ms 54
147*	Gedeckt Celeste 8½" 101ms 54
148* 6 2/5	Third 8½" 109m 46 (cone)
148a	Third 12" 109m 46 (cone)
149 5 1/3	Fifth 12" 109m 49 (cone)
150* 4 4/7	Seventh 8½" 97m 55 (cone)
150a	Seventh 12" 97m 55 (cone)
151* V	Corneta Clausa 10" 305ms 15-17-19-21-22
152 (8)	Xylophone (Deagan Artist Special) 49-note Tremulant Fast Tremulant Slow on 130, 131, 134, 138, 139, 140

This Duplexed division, and the even more useful Triplexed division, are intended to be softly voiced for accompanimental use only, with no effect on the full organ ensemble. The duplexing and triplexing avoids the necessity of original accompanimental material on the three divisions.

TRIPLEXED GREAT-SOLO-ECHO:

V 17. R 17. P 1385.
WOOD-WIND DIVISION: CHAMBER 3: R.F.
153 16 Oboe Horn 15" 97m
154 Contra Saxophone 12" 97m
155 English Horn 12" 97m
156 French Horn 12" 97m
157 Baryton 10" 85m
158 Krumphorn 17½" 85m
159 8 Orch. Clarinet 22" 73m
160 Orch. Saxophone 22" 73b
161 Orch. Horn 22" 73m
162* Orch. Oboe 22" 73m
163 French Horn 17½" 73m
164* Hautbois 17½" 85m
165* Vox Humana 15" 73m
166 Vox Humana II 10" 85m
167 Kinura 15" 73m
168* 4 Clarinetto 10" 83m
169* Soprano Saxophone 15" 73b
170 (8) Harp 61-note
171 Chimes 37-note Tremulant Fast Tremulant Special on 157, 165, 166

Every register retained in the revised scheme is changed to 15" wind-pressure.

ANCILLARY BRASS-WIND:

V 8. R 10. P 730.
GREAT, SWELL, CHOIR, ECHO, PEDAL CHAMBER 4: F.R.
172 16 Trombone 25" 73m h 8"
173 8 Trombone 25" 73m h 6½"
174 Trombone 25" 73m h 5½"
175 5½ Tromba 15" 73m
176 4 Trombone 25" 73m d-h 4½"
177 2½ Tromba 15" 73m h
178 2 Tromba 15" 73m d-h 3½"
179 III Tierce Mixture 15" 219m (Schulze) 10-17-22

SWELL: V 47. R 61. P 4699.

UNENCLOSED: F.L.

180*16 Contra Waldhorn 12" 104m 28
181* 8 Flue a Pavillon 12" 80m 42
182* Diapason 12" 80m 40
CHAMBER 5: F.L.
183 16 Diapason 10" 104m 32
184 8 Diapason I 14" 80m 41
185 Diapason II 10" 80m 45
186 Waldhorn 8" 80m 43
187 4 Octave 10" 73m 52
188 2 Fifteenth 10" 73m 65
189 V Fourniture 8" 365m 42b 2/9f 12-15-19-22-26 (3 breaks)
190 8 Tibia Plena 14" 80w 8x10
191* Doppelfloete 12" 80w 5x7
192 Hohlfloete 14" 80w 7x6
193 Grossgedeckt 12" 80w 6½x9
194 Harmonic Flute 10" 80m 44

- 195* Har. Flute Celeste 10" 80m 44
 196 4 Ocarina 14" 83m d-l 52-46
 197 Flauto Traverso 12" 80w h 3x4
 198* Harmonic Flute 10" 73m 54
 199* Tibia Sylvestris 8" 73w 5x5
 200 2 Orch. Piccolo 10" 61w h 2½x 3½
 201 16 Contra Gamba 12" 104m 50
 202* 8 Viol 12" 80w 4x5
 203 Violin 14" 80t 68
 204 Violin 2r 12" 134t s-f 68
 205 Violins II 2r 8" 134m f-s 63
 206 Gamba 10" 80m 56-54
 207 Gamba Celeste 10" 80m 58-54
 208 4 Gambette 10" 73m 70-66
 209* Violetta 8" 73m 76
 210* 2½ Nazard 8" 68m 73
 211*III Viol Mixture 8" 183m 10-12-15
 212 16 Trumpet 30" 104m h 6"
 213 8 Trumpet Harmonic 30" 80m d-h 4½"
 214 Field Trumpet 30" 80b
 215 Trumpet Clarion Har. 30" 80m d-h 3½"
 216 Double Horn 15" 104m 7½"
 217 8 Posaune 15" 80m 6"
 218* Muted Trumpet 15" 80m 4"
 219 Cornopean 12" 80m h 5½"
 220* Krummhorn 12" 80m
 221 Flugel Horn 12" 80m
 222* French Horn 8" 73m 8½"
 223* Orch. Bassoon 12" 73m
 224* Musette 8" 73m fr
 225* Vox Humana 8" 73m
 226 VII Plein Jeu 14" 511m spec. 15-19-22-26-29-33-36
 Tremulant Fast on 183 to 225
 Tremulant Slow on 190, 191, 192, 193, 205, 222, 225

Every register retained in the revised scheme is changed to 15" wind-pressure, except No. 226 which remains at 14".

DUPLEXED SWELL-CHOIR:

- V 20. R 20. S 1911.
 CHAMBER 6: L.F.
 227*16 Grossdopplegedeckt 20" 97ws 8x12
 227a Grossdopplegedeckt 10" 97ws 9x14
 228* Lieblich Flute 7" 104w 5x7
 229 Cone Gamba 9" 97m 50
 230 8 Clarabella 9" 97w 3½x4
 231* Fute Triangulaire 9" 97w 5x4
 232 Doppelspitzfloete 9" 97w 2¼x4
 233* Zauberploete 7" 97ws 3½x5
 233a 4 Zauberploete 10" 97ws 4x5
 234* Keraulophone 7" 85m 52
 235 Gemshorn 7" 97m 53
 236 Gemshorn 7" 97m 53
 237 Gemshorn 7" 97m 53
 238 6 2/3 Terz 8" 97ms 58
 239 5 1/3 Fifth 8" 97ms 56
 240 4 1/7 Seventh 6" 97ms 65
 241 3 5/9 Ninth 6" 85ms 68
 242 2 10/11 Eleventh 6" 85ms 72
 243 16 Contra Oboe 12" 97m
 244 Bass Clarinet 12" 97m
 245 Vox Humana 9" 97m
 246* Bass Tuba 20" 97w 10x10
 247 (8) Marimba Deagan 49-note Single and Repeat Stroke
 248 Glockenspiel 49-note Tremulant

All registers retained in the revised scheme are changed to 10" wind-pressure.

Nos. 227 and 246 are the only assertive voices in the division. Particular emphasis is placed on the Gemshorn family, Nos. 229, 234, 235, 236, and 237. Nos. 238 to 242 are intended for synthetic work and hence are to be voiced devoid of all but the foundation tone, "as far as the

voicers can make this possible. A stopped metal pipe is believed to be the best method . . . but the contractor is at liberty to use any other pipe design which in his judgment will produce a better result, with the approval of the Architect."

CHOIR: V 41. R 52. P 3964.

- UNENCLOSED: F.L.
 249 16 Quintaton 3½" 73m 48
 250 8 Diapason 3½" 73m 44
 251* Diapason II 3½" 73m 46
 252 Hohlfloete 3½" 73w 3½x3½
 253 4 Octave 3½" 73m 57
 254 2 Fifteenth 3½" 73m 70
 255*VI Mixture 3½" 486m 72b 12-17-19-22-26-29 (6 breaks)
 255aIV Mixture 3½" 292m 72b 12-15-19-22
 CHAMBER 7: F.L.
 256*32 Dulciana 10" 97m 32
 256a16 Dulciana 10" 85m 32
 257 8 Diapason 10" 73m 42
 258 Diapason II 8" 73m 45
 259 Dulciana Celeste 8" 73m 50
 260 4 Dolce 8" 85m 64
 261 16 Melodia 12" 109w 8x10
 262 8 Philomela 12" 73w 7x9
 263* Stopped "Diapason" 10" 73w 5x7
 264 Concert Flute 10" 73w h 5x7
 265 Unda Maris 10" 73m h 5x7
 266* Nachthorn 10" 73ms 38
 267 4 Spindle Flute 12" 73m 48
 268* Doppel-Hohlfloete 10" 73w 2½x5
 269 Flute Ouverte 10" 73m 52
 270 2 Flageolet 8" 73m 66
 271 III Flute Mixture 8" 219m spec. 15-17-19
 272 8 Gemshorn 12" 73m 50
 273 Gemshorn Celeste 12" 73m s 50
 274 Viola Pomposa 12" 73t 62
 275 Viola Celeste 12" 73t 62
 276* 4 Fugara 12" 73t 62
 277* 8 Viola da Gamba 10" 73m 55
 278* Voix Celeste 10" 73m 55
 279* 4 Salicet 10" 73m 67
 280 16 Contra Tromba 20" 97m 7½"
 281 8 Tromba Real 20" 73m 6"
 282 Cornet 20" 73b spec.
 283 Horn 12" 73m 7"
 284 Clarinet 12" 73m large
 285* Euphonium 12" 73m large
 286*16 Basset Horn 12" 97m spec.
 286a 8 Basset Horn 10" 97m spec.
 287 8 Cor Anglais 12" 73m spec.
 288 Kinura 10" 73m spec.
 289 V Acuta 8" 365m spec. 15-17-19-22-29 (4 breaks)
 Treumlant on 256 to 289.

All registers retained in the revised scheme are changed to 10" wind with the exceptions of Nos. 280, 281, 282.

"Exaggerated voicing will probably be required" to produce in so large an auditorium the characteristic tone implied by each voice. Without such exaggeration this great organ is likely to be a rather monotonous, colorless affair that will make no appeal to the kind of an audience that will frequent the Hall. In fact one of the defects of the organ always has been its fear of emphatic, exaggerated color. Color is the one hope of this great instrument.

Certain of the Pedal registers "will be brought up to form a Grand Choir", as a part of this great 7-octave division.

FANFARE: V 21. R 30. P 1877.

- UNENCLOSED: F.L.
 290 16 Flauto Maggiore 20" 85w d-l 16x20

- 291 8 Stentor Flute 35" 61w h d-l 12x10
 292 Stentorphone 22½" 61m d-l 40f
 293 Pileata Magna 22½" 61ws 8½x10½
 294 4 Flute Octavante 22½" 61m h d-l 46
 295 2½ Recorder 12" 61m 58
 296 2 Fife 12" 61w h 2¼x2"
 297 V Cymbale 12" 305m spec. 19-22-26-29-33 (5 breaks)
 298* 8 Stentor Gamba 20" 61m d-l 48
 299* 4 Stentor Gambetta 20" 61m d-l 60
 300 16 Contra Posaune 50" 85wm h 10"
 301 Bombardon 35" 85m h 13"
 302 8 Tuba Harmonic 100" 73m t-h 8½"
 303 Ophicleide 50" 61m d-h 7½"
 304* Bombarde 35" 61w d-h 10x10
 305* Promet Horn 35" 61m spec.
 306 10½ Tromba Quint 35" 73m h 10"
 307 6 2/5 Tromba Tierce 20" 73m h 7"
 308 4 Clarion Major 50" 61m t-h 6"
 309* 2 Clarion Doublette 20" 61m d-h 4"
 310*VI Stentor Mixture 35" 305m 40b 2/7f
 310aVII Stentor Mixture 35" 427m 40b 2/7f
 1-5-8-12-15-19 (flared)
 1-5-8-12-15-19-22
 Tremulant Fast on 291 to 296, 298, 299, 303 to 305
 Tremulant Slow on 291, 293, 298, 303

Nos. 292, 293, and 294 are changed to 20" wind.

The Fanfare Organ is to be so built that it can be enclosed later if enclosure proves desirable. It consists of a "powerful reed and flue section, and contains voices of the most assertive character."

ECHO: V 39. R 46. P 2998.

- CHAMBERS 8 AND 9: L.C. AND R.C.
 311*32 Lieblichgedeckt 9" 85ms 32
 312*16 Contra Gamba 11" 85m 54
 312a Contra Gamba 10" 85m 52
 313 Soire Flute 9" 97m 40-44
 314 8 Diapason 9" 61m 44
 315 Spitzfloete 9" 61m 50
 316 Spitzfloete 9" 61m s 50
 317 Spitzfloete 9" 49m f t-c 50
 318* 4 Gedeckt 7½" 85ms 64
 319 8 Waldhorn 7½" 61m 48
 320 Clarabella 11" 85w 4¾x6"
 321* Dolcan 7½" 61m 52-44
 322 Tibia Mollis 9" 61ms 39
 323* Cor d'Nuit 7½" 61wms large
 324* Cello Sordo 11" 61m 63 2/3c
 325* Cello Sordo Celeste 2r 11" 110m 53 2/3c
 326* Viola Sorda 9" 61m 70 2/3c
 327* Dulcet 2r 7½" 122t 80
 328 Flauto Sylvestris 9" 61m 52 2/3c
 329 Flute Celeste 9" 61m 52 2/3c
 330 4 Rohrfloete 11" 61m 48
 331* Zartfloete 7½" 61m 68
 332* Zauberploete 9" 61wms h 64
 333 VI Harmonia Aetheria 7½" 366m 60b 15-17-19-22-26-29 (4 breaks)
 334 16 Bassoon 12" 85w
 335 Chalumeau 12" 73m
 336* 8 Cornopean 12" 61m 4½"
 337 Trompette Minore 11" 61m 3½"
 338* French Horn 7½" 61m 5"
 339 Cor d'Amour 7½" 61m spec.
 340* Kinura 7½" 61m spec.
 341* Vox Humana 11" 61m spec.
 342 16 Vox Humana 7½" 85m spec.
 343* 8 Oboe d'Amore 9" 61m spec.
 344 16 Tuba d'Amour 15" 85w 8x8

345*
 346* 8
 347*
 348*
 349* 4
 350* 8
 351

All re
 scheme
 ing No.

ANCIL

V 31

DIVISION

352 16

353* 8

353a

354*

355* 4

356*16

356a

DIVISION

357*16

357a

358* 8

358a

359*

359a

360*

361* 4

361a

362* 2

362a

363 IV

DIVISION

364 16

365 8

366

367*

368 4

369*

370 2½

371 2

372* 1 3/5

373* 1½

374* 1

374aIII

Registers

are changed

III.

DIVISION IV

375 16

376 8

377*

378*

379

380*16

381 8

382

- 345* Aeolodicon 7½" 61fr
 346* 8 Physarmonica 7½" 61fr
 347* Aeoline 7½" 61fr
 348* Clavaoline 7½" 61fr
 349* 4 Regal 7½" 61fr
 350* 8 Harp 49
 351 Chimes 25
 Tremulant on 311 to 344

All registers retained in the revised scheme are changed to 10" wind, excepting No. 344.

ANCILLARY GALLERY:

V 31. R 34. P 2554.

DIVISION I, CHAMBER 10: L.C.

- 352 16 Diaphone 50" 85w 14x14
 353* 8 Tuba Sonora 100" 73wm t-h 9"
 353a Tuba Sonora 50" 73wm t-h 9"
 354* Opichede Phonon 50" 73m t-h 7"
 355* 4 Clarion Mirabilis 50" 73m t-h 5½"
 356*16 Trumpet Mirabilis 100" 97wm t-h 5"
 356a Trumpet Mirabilis 50" 85wm t-h 5"
 Tremulant on 353, 354, 356

DIVISION II, UNENCLOSED: L.C.

- 357*16 Diapason 30" 97m d-l 28
 357a Diapason 20" 97m d-l 28
 358* 8 Diapason I 30" 73m d-l 36-32
 358a Diapason I 20" 73m d-l 37-33
 359* Diapason II 30" d-l 39-35
 359a Diapason II 20" 73m d-l 40-36
 360* Diapason III 30" 73m d-l 42-39
 361* 4 Octave 30" 73m d-l 49-44
 361a Octave 20" 73m 47-43
 362* 2 Fifteenth 20" 73m d-l 60-56
 362a Fifteenth 20" 73m 57-53
 363 IV Mixture 20" 292m 54b-50 12-15-19-22

DIVISION III, CHAMBER 11: R.C.

- 364 16 Flauto Maggiore 20" 97ws d-l 11x14
 365 8 Jubalfloete 30" 73w d-l 7x9½"
 366 Harmonic Flute 20" 73m d-l 42
 367* Flute Ouverte 20" 73m d-l 39
 368 4 Harmonic Flute 20" 73wm d-l 54
 369* Zauberfloete 12" 73ws h 4x5½"
 370 2½ Harmonic Twelfth 12" 61m h 62
 371 2 Harmonic Piccolo 20" 61m d-l 68
 372* 1 3/5 Harmonic Seventeenth 12" 61m h 75
 373* 1½ Harmonic Nineteenth 12" 61m h 75
 374* 1 Campana 12" 61m h 80
 374a III Harmonic Cornet 17½" 183m h 17-19-22
 Tremulant
 Tremulant Slow on 365, 366, 367

Registers retained in the revised scheme are changed to 17½" wind, for Division III.

DIVISION IV, CHAMBER 12: R.C.

- 375 16 Saxophone 25" 97b spec.
 376 8 Oboe Major 25" 73m spec.
 377* Cor Anglais 25" 73m spec.
 378* French Trumpet 25" 73b spec.
 379 Musette Mirabilis 25" 73m spec.
 380*16 Fagotto d'Orchestre 25" 97m spec.
 381 8 Cor d'Orchestre 25" 73m spec.
 382 Major Clarinet 25" 73m spec.
 Tremulant

Registers retained in the revised scheme are changed to 20" wind in Division IV.

The Gallery Organs, played from any manual in any combination of its four divisions, is intended to give the necessary body to tone in the center of the Hall, so as to overcome the handicap of great distance. It consists of Reed, Diapason, Flute, and Wood-Wind divisions.

All the registers will be voiced "to yield the greatest possible volume."

The builder will be required to produce in the Diapason division a "Diapason chorus far more powerful than anything yet introduced in an organ." With the approval of the Architect, the builder may change the scales and treatment which the Architect has here specified through previous experience; for the builder "will be held responsible for the result."

ANCILLARY STRING:

V 73. R 112. P 8152.

DIVISION I, CHAMBER 13: L.F.

- 383*16 Contrabass 30" 85w d-l 7½x10
 384 Contrabass 30" 97m d-l 44
 385* Contrabass Celeste 30" 97m 44
 386 8 Cello I 30" 73m d-l 50
 387* Cello II 30" 73t 52
 388* Cello III 30" 73t 54
 389 Cello Celeste 2r 30" 146m n-s 53
 390 Cello Celeste 2r 30" 146m n-f 55
 391 Violins 2r 30" 146t 60
 392 Violins 2r 30" 146t 64
 393 Violins 2r 30" 146t n-s 62
 394 Violins 2r 30" 146t n-f 66
 395* Violins 2r 30" 146t s-s 64
 396* Violins 2r 30" 146t f-f 68
 397* 2nd Violins 2r 30" 146t d-l 56
 398* 2nd Violins 2r 30" 146m 58
 399 2nd Violins 2r 30" 146m 57
 400 2nd Violins 2r 30" 146m 59
 401 4 Violins 2r 30" 146t 68
 402* Violins 2r 30" 146m d-l 62
 Tremulant Fast
 Tremulant Slow

Nos. 390, 392, 394, and 400 are reduced to 134 pipes each; all pressures reduced to 18".

DIVISION II, CHAMBER 14: R.F.

- 403*32 String Diaphone 25" 97w 12x12
 404*16 Contra Viola 15" 73m 36
 405 Double Bass 15" 97m d-l 40
 406 Contra Bass 15" 97w 5x5
 407 Contra Viol 15" 97m 50
 408* 8 Violin Diapason 15" 73m d-l 46
 409 Viola Diapason 15" 73m 48
 410 Violoncello 15" 73w 2¼x4
 411 Cello Phonon 15" 73t d-l 52
 412* Cello 15" 73m 54
 413* Cello Celeste 2r 15" 146m s-f 54
 414 Cello 15" 73t 58
 415 Cello Celeste 2r 15" 146t s-f 58
 416 Viola Phonon 15" 73m d-l 55
 417* Viola 15" 73m 58-54
 418* Viola Celeste 15" 73m 58-54
 419 Viola Celeste 2r 15" 134m 60
 420 Violin Phonon 15" 73t d-l 60
 421* Violin 16" 73w 3x3
 422 Violin 15" 73t 62
 423 Violins 2r 15" 146t n-s 62
 424* Violins 2r 15" 146t n-f 60
 425 Violins 2r 15" 134t t-c n-s 66
 426 Violins 2r 15" 134t n-f 72
 427 Violins 2r 15" 134m t-c n-s 67
 428 Violins 2r 15" 134m n-f t-c 67
 429 4 Violins 2r 15" 146m 68
 430 Violas 2r 15" 146m 68
 431* Geigen Phonon 15" 73m d-l 60

- 432 Principal 15" 73m 58
 433* 2½ Nazard Phonon 15" 61m d-l 65
 434* 2 String Fifteenth 15" 61m 70
 435 V String Mixture 15" 305m 68b 10-15-17-19-22
 436 8 String Reed 15" 73m spec.
 437* String Reed 15" 73m spec.
 438* Open Flute 15" 73w 5x7
 439 Stopped Flute 15" 73ws 5x7
 440 2½ Twelfth 15" 73ws 2¼x3¼
 Tremulant Fast
 Tremulant Slow
 DIVISION III, CHAMBER 15: L.C.
 441*16 Contra Salicional 10" 73m 48
 442* 8 Cello 10" 73t 55
 443 Cello Celeste 2r 10" 146t n-s 56
 444 Cello Celeste 2r 10" 146t n-f 58
 445* Viola 10" 73m 60
 446* Viola Celeste 10" 73m 60
 446a Viola Celeste 2r 10" 146m 60
 447* Violins 2r 10" 146t n-s 63
 448* Violins 2r 10" 146t n-s 65
 449 Violins 2r 10" 146t n-f 68
 450 Violins 2r 10" 134t n-s t-c 70
 451 Violins 2r 10" 134t n-f t-c 72
 452 Violins 2r 10" 134t t-c n-s 75
 453 Violins 2r 10" 146m n-s 64
 454* 4 Violins 2r 10" 146m n-s 70
 455* 8 Kinura 10" 73m spec.
 455a 8 Vox Humana 10" 73m spec.
 Tremulant Fast

Division I will be the most powerful; all pipes will be flared four notes toward the top.

Division II is the largest and most important; it is to imitate the true string tone to the utmost ability of the voicer.

Division III is the softest and is to imitate muted string effects.

PERCUSSION:

CHAMBER 16:

- A Piano
 B Contra Bass Drum, stroke, roll, ff, mp
 C Bass Drum I, stroke, roll, ff, mp
 D Bass Drum II, stroke, roll, ff, mp
 E Snare Drum I
 F Snare Drum II
 G Snare Drum III
 H Cymbal, stroke, roll, metal hammers
 I Chinese Gong, stroke, large
 J Persian Cymbal I, stroke, roll
 K Persian Cymbal II, stroke, roll
 L 2 Tambourines
 M 2 Castinets
 N 2 Triangles
 O 2 Wood Blocks
 P 2 Tom-Toms

CONSOLE PRESENTATION:

SPACE does not permit a printing of all the names of the 1280 stops of the original console; our presentation gives the summary by pitch and pipe-family. Thus in the Pedal, we begin with the 64' stops, of which there are two, one of the Diapason family, one of the Reed family. Among the 16' Pedal stops we have 74 in all, and of these there are 19 of the Diapason family, 13 of the String family, 11 Flute, 31 Reed, and one of the Percussion family. Mixtures are listed after the other classes of stops.

The Second Touch section of the Pedal as originally planned begins with two stops of the Diapason family at 64' pitch.

The total of 186 stops in the Pedal Organ does not include Percussion or Traps.

The totals in each case are computed direct from the Architect's printed specification, and since perfection does not exist either in the commercial world of printing or the human world of editing, readers who undertake to check these totals against their own additions of our itemized lists, may find slight variations.

PEDAL: 186

- 64 2 D. R.
 42 2/3 2 D. R.
 32 14 7-D. 2-F. 5-R.
 21 1/3 4 D. F. 2-R.
 16 74 19-D. 13-S. 11-F. 31-R. 1-P.
 12 4/5 1 D.
 10 2/3 8 2-D. 3-F. 3-R.
 9 2/7 1 D.
 8 34 8-D. 9-S. 5-F. 12-R. 3-P.
 6 2/5 2 D. R.
 5 1/3 7 3-D. 4-R.
 4 4/7 1 D.
 4 16 5-D. 2-S. 2-F. 7-R.
 3 1/5 2 D. R.
 2 2/3 4 2-D. 2-R.
 2 2/7 1 D.
 2 5 3-D. 2-R.
 1 3/5 1 D.
 1 1/3 1 D.
 1 1/7 1 D.
 1 2 D.
 VI 1 Comp. Mixture
 VII 1 Stentor Sesquialtera
 X 1 Mixture
 19 Traps

ECHO: 14

- 32 1 F.
 16 8 1-S. 3-F. 4-R.
 10 2/3 1 F.
 8 3 2-F. 1-R.
 4 1 F.

SECOND TOUCH: 27

- 64 2 D.
 32 5 2-D. 3-R.
 16 9 2-D. 2-S. 1-F. 4-R.
 8 7 1-D. 1-S. 1-F. 4-R.
 4 4 1-S. 1-F. 2-R. 1-P.
 6 Couplers
 13 Traps

CHOIR: 169

1ST MANUAL, COMPASS CCC-c⁵, 7-OCTAVE

- 32 3 D.S.R.
 16 14 2-D. 1-S. 4-F. 7-R.
 10 2/3 1 F.
 8 82 10-D. 24-S. 15-F. 29-R. 4-P.
 6 2/3 1 D.
 5 1/3 3 D.
 4 4/7 1 D.
 4 28 4-D. 5-S. 11-F. 7-R. 1-P.
 3 5/9 1 D.
 3 1/5 2 D. S.
 2 10/11 1 D.
 2 2/3 6 1-D. 3-S. 2-F.
 2 2/7 1 D.
 2 9 3-D. 1-S. 4-F. 1-P.
 1 7/9 1 D.
 2 3/5 2 D. S.
 1 5/11 1 D.
 1 1/3 2 D. S.
 1 1/7 1 D.
 1 3 D. S. F.
 8/9 1 D.
 4/5 1 D.
 8/11 1 D.
 2/3 1 D.
 1/2 1 S.
 1/4 1 S.

- III 1 Mixture
 V 1 Mixture
 VII 1 Mixture
 X 1 Mixture

SECOND TOUCH:

- 32 1 S.
 16 3 S.
 8 3 S.
 4 2 S.
 4 Couplers

MELODY TOUCH:

- 16 5 1-F. 4-R.
 4 13 1-D. 1-S. 5-F. 6-R.

GREAT: 168

2ND MANUAL, COMPASS CC-c⁵, 6-OCTAVE

- 32 2 D. R.
 16 16 4-D. 2-S. 4-F. 6-R.

- 10 2/3 4 D. S. 2-F.
 8 54 18-D. 11-S. 6-F. 19-R. 3-P.
 6 2/5 1 D.
 5 1/3 3 2-D. 1-S.
 4 4/7 1 D.
 4 38 13-D. 9-S. 7-F. 9-R. 4-P.
 3 1/5 6 3-D. 3-S.
 2 2/3 8 3-D. 5-F.
 2 2/7 1 D.
 2 13 9-D. 3-S. 1-F. 1-P.
 1 3/5 4 3-D. 1-S.
 1 1/3 2 D.
 1 1/7 1 D.
 1 3 D.S.F.
 4/5 1 D.
 2/3 1 D.
 1/2 1 D.
 II 2 Mixtures
 V 5 Mixtures
 X 1 Mixture
 13 Traps
 SECOND TOUCH:
 8 7 7-S. 1-P.
 6 Couplers
 3 Traps

SWELL: 121

3RD MANUAL, COMPASS CC-c⁵, 6-OCTAVE

- 32 1 D.
 16 12 2-D. 2-S. 2-F. 6-R.
 10 2/3 1 D.
 8 44 5-D. 10-S. 14-F. 15-R. 2-P.
 6 2/5 1 D.
 5 1/3 3 D.S.F.
 4 4/7 1 F.
 4 25 4-D. 3-S. 11-F. 7-R. 3-P.
 3 5/9 1 F.
 3 1/5 2 D.F.
 2 10/11 1 F.
 2 2/3 5 4-D. 1-F.
 2 2/7 1 F.
 2 5 2-D. 3-F.
 1 7/9 1 F.
 1 3/5 2 D.F.
 1 5/11 1 F.
 1 1/3 2 D.F.
 1 1/7 1 F.
 1 2 D.
 8/9 1 F.
 4/5 1 F.
 8/11 1 F.
 2/3 1 F.
 1/2 1 D.
 1/4 1 D.

- III 1 Mixture
 V 1 Mixture
 VII 1 Mixture

SECOND TOUCH:

- 8 2 R.F.
 4 1 R.
 12 Couplers

SOLO: 143

4TH MANUAL, COMPASS CC-c⁵, 6-OCTAVE

- 32 1 F.
 16 16 3-S. 4-F. 9-R.
 10 2/3 3 D.
 8 51 4-D. 13-S. 13-F. 21-R. 2-P.
 6 2/5 1 D.
 5 1/3 3 2-D. 1-F.
 4 4/7 1 D.
 4 35 6-D. 8-S. 9-F. 12-R. 2-P.
 3 1/5 3 2-D. 1-S.
 2 2/3 6 3-D. 3-F.
 2 2/7 1 D.
 2 7 3-D. 2-S. 2-F. 1-P.
 1 3/5 3 2-D. 1-S.
 1 1/3 1 D.
 1 1/7 1 D.
 1 2 D.S.
 4/5 1 D.
 2/3 1 D.
 1/2 1 D.

- III 1 Mixture
 IV 1 Mixture

V 2 Mixtures

- IX 1 Mixture
 SECOND TOUCH:
 32 1 Tibia Profundo
 16 1 Tuba Magna
 8 2 Reeds
 5 Couplers

FANFARE: 27

5TH MANUAL, COMPASS CC-c⁵, 5-OCTAVE

- 16 3 1-F. 2-R.
 10 2/3 1 R.
 8 8 1-D. 2-S. 1-F. 4-R.
 6 2/5 1 R.
 5 1/3 1 R.
 4 6 1-S. 2-F. 3-R.
 3 1/5 1 R.
 2 2/3 1 F.
 2 3 1-F. 2-R.
 V 2 Mixtures
 MELODY TOUCH:
 4 1 Tuba Harmonic

ECHO: 91

6TH MANUAL, COMPASS CC-c⁵, 5-OCTAVE

- 32 1 F.
 16 14 1-S. 2-F. 11-R.
 10 2/3 1 F.
 8 47 4-D. 6-S. 9-F. 28-R. 2-P.
 4 20 1-S. 6-F. 13-R. 1-P.
 2 2/3 2 D.
 2 3 D.
 1 1/3 1 D.
 1 1 D.
 VI 1 Mixture

ANCILLARY GALLERY: 40

IN 4 DIVISIONS, 2 MELODY TOUCH SECTIONS

- 16 6 2-D. 1-F. 3-R.
 8 18 4-D. 3-F. 11-R.
 4 9 2-D. 3-F. 4-R.
 2 2/3 1 D.
 2 2 D.F.
 1 3/5 1 D.
 1 1/3 1 D.
 1 1 D.
 IV 1 Mixture
 MELODY TOUCH:
 16 1 Trumpet Mirabilis
 4 3 1-F. 2-R.

ANCILLARY STRINGS: 78

IN 3 DIVISIONS, 2 MELODY TOUCH SECTIONS

- 32 1 S.
 16 8 S.
 8 53 48-S. 2-F. 3-R.
 4 12 1-D. 11-S.
 2 2/3 2 S.
 2 1 S.
 V 1 Mixture
 MELODY TOUCH:
 16 1 Ensemble
 4 2 Ensembles

PISTONS: 209

54 Full Organ, stops, couplers, etc.

- 15 Pedal
 3 Pedal Echo
 6 Great, Pedal and couplers on Second Touch, Coupler Onoroff (making coupler operation optional)
 8 Great, couplers on Second Touch, Coupler Onoroff
 5 Swell, Pedal and couplers on Second Touch, Coupler Onoroff
 10 Swell, couplers on Second Touch, Coupler Onoroff
 6 Choir, Pedal and couplers on Second Touch, Coupler Onoroff
 14 Choir, couplers on Second Touch, Coupler Onoroff
 5 Solo, Pedal and couplers on Second Touch, Coupler Onoroff

- 10 Solo, couplers on Second Touch, Coupler Onoroff
 3 Fanfare, Pedal and Couplers on Second Touch, Coupler Onoroff
 7 Fanfare, couplers on Second Touch, Coupler Onoroff
 4 Echo, Pedal and Couplers on Second Touch
 10 Echo, Echo Pedal and couplers on Second Touch, Coupler Onoroff
 1 Gallery I, Pedal on Second Touch
 4 Gallery I, its own couplers on Second Touch
 1 Gallery II, Pedal on Second
 3 Gallery II, own couplers on Second
 1 Gallery III, Pedal on Second
 4 Gallery III, own couplers on Second
 1 Gallery IV, Pedal on Second
 4 Gallery IV, own couplers on Second
 2 String I, stops and its own couplers on first touch, Pedal strings on Second Touch and not cancelling other Pedal stops
 4 String I, stops and couplers
 2 String II, operating as the 2 of String I
 6 String II, stops and couplers
 3 String III, stops and couplers
 2 Brass, stops only
 6 Tremulants (affecting all of them)
 5 Couplers

ACCESSORIES

CANCELLERS: 18, operating individually each division, Tremulants, Couplers, and full organ.

INDICATORS: For each blind movement, each motor, and the high-pressure reeds.

PEDAL ACCESSORIES

REVERSIBLES:

G-P. S-P. C-P. L-P. F-P.

R-G. T-G. U-G.

R-C. T-C. U-C.

Reeds 100"

Reeds over 40"

FF Organ

FFFF Organ

CANCELLERS:

64' Off

32' Off

16' and larger Off

16' Couplers Off

4' Couplers Off

Combination Pistons duplicating 6 Pedal Pistons

Crescendos and Tremulants of Console

2 Off

COUPLERS: 69

To	16'	8'	4'
P—Pedal		PGSCLF	GSCLF
G—Great	SC E	SCLFE	SCLFE
S—Swell	SCLE	CLFE	SCLFE
C—Choir	C	GS LFE	SCL
L—Solo	L	G C FE	LF
F—Fanfare	SC	GSCL E	SC F
E—Echo	E	G CLF	E

FLOATING DIVISION COUPLERS: 61

To	16'	8'	4'	To	8'
N—String I	N	N	N	Pedal	NOO
O—String II	O	O	O	Great	NOQRTUVB
Q—String III	Q	Q	Q	Swell	NOQRTUVB
R—Gallery I	R	R	R	Choir	NOQRTUVB
T—Gallery II	T	T	T	Solo	NOQRTUVB
U—Gallery III	U	U	U	Fanfare	NOQRTUV
V—Gallery IV	V	V	V	Echo	NOQRTUV

B in the foregoing list indicates the Ancillary Brass Organ. It will be noted that the Floating Division Couplers are different from the normal Couplers in that they carry through other couplers. Thus if we couple the String Organ I (N) at 8' to the Great, and then add the Great-to-Great 4', the String Organ also plays at 4'. The Architect has provided another coupler to couple the String Organ I (N) to itself at 4', and when this coupler is used, and the String Organ I then drawn by the coupler at 8' to the Great Organ, the result is the String Organ at

8' and 4' pitches, but the Great Organ at 8' pitch alone. Were it not for this feature, the first section of five 16' couplers and seven 4' couplers in the Floating Division Couplers would be merely duplicating the work of the normal 16' and 4' manual couplers; without these two groups of five and seven couplers, the organist would never be able to play the String Organs, for example, at 16', 8', and 4' pitch from any of the six manuals without the pipes of those manuals also speaking at 16', 8', and 4' at the same time.

Crescendo Shoes: 6 controlling shutters Universal Independent Crescendo Coupler (Enabling the organist to couple any set of shades to any shoe at will. There are 16 sets of shutters and six shoes, hence the device will contain 96 couplers.)

Register Crescendo

REGISTER CRESCENDO SELECTIVES:

MF Organ

F Organ

FF Organ

FFF Organ

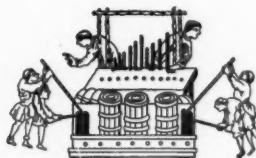
Full Organ

Coupler Cut-out (Enabling the player to use the Register Crescendo for work on any manual alone, since the Cut-out prevents the addition of more couplers through the Register Crescendo action. Each of the five

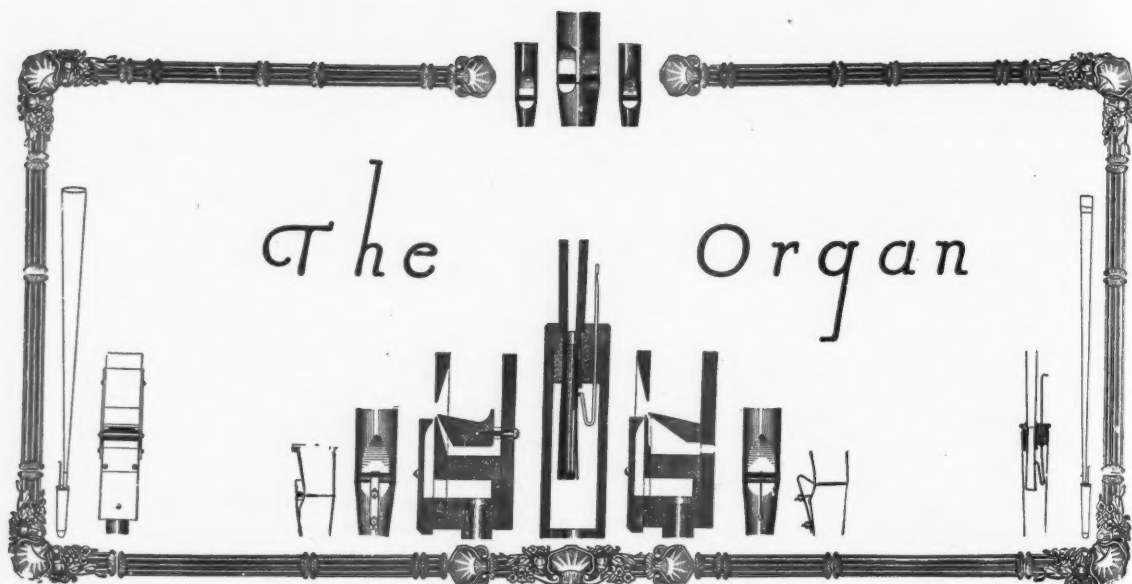
Selectives requires the shoe to travel full distance, and thus constitutes a complete hook-up in each instance.)

Crescendo Reverse (A device applied to the Duplexed divisions and certain of the Ancillary Organs whereby the shutters of these divisions are open when the shoe is in the closed position, and gradually close as the shoe opens; the purpose being to obtain a dissolving "fade-out" effect, the Swell Organ, for instance, crescendoing while the Ancillary String Organ being played at the same time from the Swell manual fades in a diminuendo.)

Pedal Divide (Allowing the organist to play the clavier with both feet, the left foot sounding only the Pedal Organ below CC, the right foot sounding only the manual-to-Pedal couplers above



As we go to press we are informed that the Atlantic City newspapers have published the report that three builders entered bids on the revised specifications, for \$347,200; \$418,850; and \$467,716. According to this same source of information, Midmer-Losh are undoubtedly the builders to whom the contract will go, having entered the lowest bid, having built the famous and successful Atlantic City High School Organ, having thus met the approval of the Architect in work already done and, therefore, by law, being the "lowest responsible bidders" to whom the contract must be awarded. There has been no opportunity to consult Senator Richards on this; we are relying entirely upon reports published in the Atlantic City newspapers.



Under the Editorship of
Mr. William H. Barnes
 Combining the Practical Requirements of the
 Organist with the Science and Technical
 Supremacy of the American Builder

Mr. Barnes' Comments

—THE SMALL ORGAN—

FROM time to time there have been numerous ideas expressed in these columns regarding what constitutes the minimum in a small organ, and much discussion of the variations possible that may be made in a very limited number of sets of pipes, say four or five.

The stoplist reproduced is sent me by . . . and I learn that they will build this complete for \$3,500, with case and setup. It is nearly all duplexed between the Swell and Great, or at octaves, with two Diapasons, two flutes, three strings, and one reed, with an independent Pedal Bourdon. A total of 9 sets for this seemingly absurdly low price.

This is certainly a vast improvement on the ordinary small organ that sells for around this price, which usually consists of three or at most four stops unified. The Oboe in this scheme might to advantage be changed to a smooth chorus reed such as Cornopean, and one would have a thoroughly

- FOR \$3500—FOR YOU?
- PEDAL:**
 16 Bourdon 32
 Lieblich—from Bourdon by lower wind
- GREAT:**
 8 Diapason 61
 Dulciana 73
 Viol d'Orchestre 73
 Melodia 73
 4 Octave (Swell Diapason)
 Flute (Swell Gedeckt)
 8 Oboe 73
- SWELL:**
 8 Diapason 73
 Dulciana (Great)
 Viol d'Orchestre (Great)
 Viol Celeste 61
 Gedeckt 73
 4 Flute (Great Melodia)
 8 Oboe (Great)
 Tremulant

satisfactory small organ. This should satisfy any organist for a practise organ in his own home, and it seems to me that if more of us could realize the amount of organ that can be bought for this very modest outlay, we might be tempted to buy our own organ.

I am not attempting to analyse how this much organ can be produced for so small an amount of money, but the . . . Company know their business and have been doing this sort of thing successfully for many years; they specialize in the production of small or-

gans to such an extent that it appears to be possible for them to make this price.

From a recent visit to their factory, I find their work is steadily improving in all particulars, both mechanically and tonally and I unhesitatingly recommend it. The remarkable thing about this type of duplex organ is that a much better ensemble is possible than with any amount of unification. For example, the Great Diapason is reinforced with an Octave derived from the Swell Diapason, instead of its own octave. The Great 4' Flute is from the Swell 8' Flute, instead of its own octave, and so on. A most ingenious method of making the resources truly available.

—W. H. B.

CHICAGO, ILL.
 MOUNT CARMEL CHURCH
 Skinner Organ Co.

THIS organ was opened on March 24th by Palmer Christian. It presents several interesting features. In the first place, there is quite enough material in it to have made a fair sized four-manual, but the designers (Skinner Organ Co.) evidently preferred (and I think wisely) to make it a very large and complete three-manual.

We note in the Choir Organ there are all the elements of a five-stop Solo Organ combined with beautiful and effective Choir stops. The Gamba and Gamba Celeste, Orchestral Oboe, French Horn, and Tuba Mirabilis are in reality all Solo Organ registers.

The Great Organ is a typical Skinner Great of the present day. Mr. Henry Willis, the famous English builder, would perhaps be more liable to use a Hohlflöte than a Harmonic Flute for the 8' flute. One of the interesting features of the Swell Organ is the absence of the customary, and one might almost say invariable, 16' Gedeckt or Bourdon, which experience has shown to most discriminating organists to be perhaps the last word in uselessness on a Swell Organ. The 16' Waldhorn provides sufficient 16' tone and makes it possible to use the full Swell coupled to the Great at 16', 8', and 4' without unduly thickening the full organ ensemble. We also note the independent Octave and five-rank Mixture with the independent 16', 8', and 4' reeds; in addition there are the two Flute Celestes, Vox Humana and Harp, seldom found on an English organ of this size.

The Pedal is entirely adequate.

Here is a church that evidently preferred to have the maximum of organ tone distributed on three manuals rather than sacrificing one or two stops for an additional manual and spreading out the resources rather thinly on four manuals. Particularly in a Catholic Church such as this, where the organ will doubtless be used seldom for recital purposes and ordinarily for accompanying the services of the church, the three manual lay-out is all that is required.

This scheme appears to me to show many evidences of real thought in its composition. The merely traditional and customary was avoided when it did not in reality measure up to what is useful and most desirable in an organ. This is speaking from observation of many organs of this size by many builders, and I am entirely familiar with a different school of thought which believes in a quantity of more or less hooty flutes and dull diapasons and almost entire absence of chorus reeds, and mixtures, producing a pleasant, smooth ensemble so far as it goes, but having no character, variety or distinction.

The ensemble of an organ properly built as outlined by this stoplist would certainly be that of a thoroughbred, whereas the typical flutey, dull-toned organ which I hope is fast becoming an outgrown school of design in America, will have little to recommend it beside the fact that it will not positively offend any one's ears and that it

will be possible to play innocuous ditties on it that will no doubt please some of the old ladies of the congregation, but be utterly devoid of real character.

CHICAGO, ILL.
MOUNT CARMEL CHURCH
Skinner Organ Co.
V 41. R 47. S 53. B 8. P 3159.

PEDAL:

16 Diapason 32
Diapason (Great)
Contrabass 56
Gamba (Choir)
Bourdon 44
8 Octave (Contrabass)
Cello (Gamba)
Gedeckt (Bourdon)
4 Super-Octave (Contrabass)
16 Trombone 44
Tromba (Trombone)

GREAT:

16 Diapason 73
8 Diapason One 73
Diapason Two 73
Harmonic Flute 73
4 Octave 73
Flute 73
2 2/3 Twelfth 61
2 Fifteenth 61
III Harmonic 17-19-22 183
8 Tromba 73
4 Clarion (Tromba)

SWELL:

8 Diapason 73
Salicional 73
Voix Celeste 73
Rohrflöte 73
Flauto Dolce 73
Flute Celeste 61
4 Octave 73
Flute Triangulaire 73
2 Flautino 61
V Mixture 305
16 Waldhorn 73
8 Trumpet 73
Oboe d'Amore 73
Vox Humana 73
4 Clarion 73
8 Harp (Choir)
4 Celesta (Harp)
Tremulant

CHOIR:

16 Gamba 73
8 Dulciana 73
Gamba 73
Gamba Celeste 73
Concert Flute 73
4 Gambette 73
Flute 73
2 2/3 Nasard 61
8 Clarinet 73
Orchestral Oboe 73
French Horn 73
Tuba Mirabilis 73
Harp 61b
4 Celesta (Harp)
Tremulant

Couplers: P 5. G 6. S 2. C 5.
Pistons: P 6. G 6. S 7. C 6. T 4.
Crescendos: S. C. Register.
Reversibles: G-P. S-P. C-P.

Full Organ
Onoroff: Pedal to Combinations
Tutti Cancel

When we go over a stoplist by Mr. Skinner of a moderate three-manual of half a dozen years ago, we are likely to find that it does not have this completeness of Diapason Chorus, nor does the Swell Organ have the Reed Chorus with Diapason, Octave, and Mixture; though of course Mr. Skinner

some fourteen years ago stated that any first-class Swell should have this foundation. It would seem to be only in the past few years that the Skinner Organ Co. has insisted on building complete schemes of this type on moderate three-manuals. Probably before this Mr. Skinner was influenced as I have been, and tried to put into a moderate organ a large variety of things, the people like to hear, rather than build up an organ ensemble.

It is worth while to note the Lady of Mount Carmel scheme and pay particular emphasis to this point. When left to his own devices, Mr. Skinner does build up an ensemble that has a proper Diapason Chorus and a Reed Chorus.

There is nothing new in this type of scheme. No builder has a patent on it. The point is that one of our great builders is now placing more emphasis on it than ever before. I strongly commend him for it.

May we have more schemes like the one we give here that demonstrates what can be done when a progressive and artistic builder is intrusted with the design of an organ absolutely. No outside interference was encountered. No uneducated and uninformed music committee required unessential things that thereby would have sacrificed something from the magnificent ensembles of both the full Swell and the full Great. Just consider the build-up of the Diapason section of this organ. Then the build-up of the full Swell, and be happy that once in a while a competent builder is given free rein to do what is best in a given church.

DAYTON, OHIO
DAVID'S REFORMED
Hook & Hastings Co.

Installed by Wm. J. Krebs
Organist, Miss Ruth E. Bruns

PEDAL:

16 Bourdon 227

GREAT:

8 Diapason 58
Dulciana 58
Melodia 58
4 Octave 58
Flauto d'Amore 58
Fifteenth 58

SWELL:

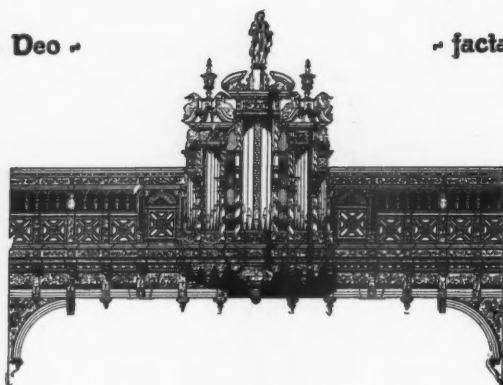
8 Diapason 58
Salicional 46
Aeoline 58
Stopped Flute 46
Unison Bass 122
4 Harmonic Flute 58
8 Oboe 58
Tremulant

COUPLERS 12:

To Pedal: G. S. G 4.
To Great: G. S. G 4. S 4. G 16. S 16.
To Swell: S. S 4. S 16.
Crescendos: Swell. Register.

• gratias Deo •

• facta non verba •



The Church



Under the Editorship of

Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comments

—PRIZES—

IS IT possible that there is too much money in the world? We hear frequently the complaint that this country has too much wealth. As musicians, we may be scarcely aware of an overabundance of the coin of the realm. And yet there never was a time when our profession profited so much financially as at the present time, even taking into account our increased living expenses.

The danger lies in the actual commercializing of the arts. This is evident in music. On every hand we have amazing offers of reward for all sorts of compositions. Recently came the competition for a symphony in the style of Schubert. The winner was gravely announced and the music world awaited breathlessly the verdict. Never has such a unanimous decision been reached by the critics. The composition was a hodge-podge of all sorts of styles from Schubert to the rather recent Mr. Dvorak. Some of the orchestral directors rightly refused to perform such an atrocity.

There are constantly appearing prize compositions in all fields of music endeavor. For the most part they are inferior, of a quality which speaks but ill of either the judges or the efforts of the aspiring composers. Where there have been particularly excellent results one suspects that they must have been compositions written because the individual had something to say at one time without an eye on any prize money. As I have remarked before, most of our talented men have their best works resting serenely in their desks, refused utterly by the publishers. Constant denial has often made the creator of such works dubious of the chance of fair play or even of the quality of their own workmanship. When such compositions have been fortunately selected we have a work which is worth all that can be paid. Indeed, as one of our most eminent musicians remarked last winter, such compositions cannot be bought at any price and the prize money (if it does come) is more or less of an accident.

The commercializing of music composition will never produce a great master. Musical expression is a thing of the soul which finds a way upon a piece of paper be-

cause its possessor is compelled to give vent to a deeply stirred feeling. This inspiration, if such it may be called, can find suitable reproduction in black and white only by virtue of a sure technic and much arduous labor.

Money is a good thing to have but it does not purchase talent at anything like its real value. I believe most real musicians are true devotees of a great art. They are folks who find happiness only in one way. Their efforts are sincere and honest, with the financial aspect very much in the eclipse.

In our branch of the profession we shall do well to centre our attention on the thing we are doing. Let us concentrate upon our condition—that of being real musicians.



BAUMAN LOWE MEMORIAL ELIZABETH CITIZENS ORGANIZE MEMORIAL FUND

ONE of the finest tributes ever paid an organist is that paid to the memory of Mr. Bauman Lowe by the citizens of his home town of Elizabeth, N. J., in the effort to raise funds for the completion of the music education of Mr. Lowe's eldest son, Sebastian Bauman Lowe who has already evidenced unusual talent and predilection for music.

"The Bauman Lowe Memorial Trust Fund", to be managed by Messrs. Arthur Pendleton, Allen F. Myers, and Elliott Wilton Lyon, has been organized in Elizabeth and a concert given March 17th by the seven music organizations of former and present times in which Mr. Lowe was directly interested. This concert in the Elks Club drew a capacity audience and the proceeds went to the Fund to complete the education of Sebastian Bauman Lowe, now in his 18th year. To so live and work that your fellow citizens organize such an effort, is indeed testimony to sterling character and sterling achievements.

Boychoir Work

Analysis of Practical Examples
For the Benefit of All

By JAMES J. HEALY

—CATHEDRAL OF ST. JOHN—

THE lover of good music there is always an appeal in the singing of liturgical music. Be the ear ever so untrained or the singing ever so mediocre, that appeal remains.

When the trained ear listens to liturgical music it listens to all the more important phases of the singing. The trained listener hears the enunciation, senses the breathing, the phrasing, the tone quality, and pays great attention to the attitude of the choir towards the spirit of the thing they are singing, upon which hangs that elusive commodity known as vocal intelligence, a commodity which almost any choirmaster will aver, with considerable fervor, is an unknown quantity among choirs.

With a lively interest I attended a service at the Cathedral of St. John the Divine, where Dr. Miles Farrow is the distinguished organist. Here was a program to make the most ambitious choirmaster pale. Let me say first that Dr. Farrow has endowed the Cathedral with a heritage of ceremonialism which is at once dignified and imposing. Few Cathedrals in England or Ireland can present such real dignity and such true ecclesiastical atmosphere. And, be it said here, few choirs in England at this moment can present any such singing as I heard that Sunday at the Cathedral.

The boy sopranos sang with splendid quality. Their enunciation was generally clean cut, their attacks decisive, their releases unusually timed. Their every act suggested the well-trained set of choristers singing music with which they were thoroughly familiar—and which they found ample enjoyment in singing.

I have heard liturgical music presented time after time in churches here and there but I confess frankly that not always does some special work on a program draw me to hear it. There is nothing to prevent even the lowliest choir from making an effort to sing the most complicated and ostentatious work.

Dr. Farrow would appear to have made a serious study of liturgical music. His choir reflects that research in its singing. The tenor and bass choirs sang with fulness and freedom of tone. There was an elas-



MR. BURTON L. KURTH
of Young United Church, Winnipeg, Man., Canada, where he plays a 2-19 Casavant installed in 1906. Mr. Kurth was born in Buffalo, N. Y., April 27th, 1890, graduated from the Buffalo high school, and studied organ with Ernest Vinen, Clarence Eddy, and Cyril Musgrove. He was one of the co-authors of the 1927 "Report on Church Music Conditions in Western Canada."

ticity in all parts and apparently no end to the tonal resources at the command of the organization. And that with no sacrifice of tonal quality. It was a pity that more adequate solo voices were not available for the solo parts of the service I attended. However, the singing of the choir was unusually beautiful and devotional. The high mark was set in the Farrant "MAGNIFICAT", and second honors went to the altogether masterly singing of a work by Gibbons. Both were sung authoritatively, precisely and with a refinement of vocal production by all parts of the choir, and certainly Dr. Farrow should feel tremendously elated at the work of this fine choir which presented so difficult a program in such an inspiring way.

It was one of the finest performances which this writer has ever listened to in any Cathedral in this Country or in Europe.



—TRINITY CHOIR REVUE—

TRINITY Choir, Halifax, N. S., led by William Roche, gave its third Annual Music Review early in April and drew both a packed house and a packed newspaper, the latter printing with pride a long illustrated account of the costume affair, in which not church music but popular music and comedy of the day were featured, with appropriate stage settings. Since it is a boychoir it was necessary to manufacture some very unusual-looking girls out of Mr. Roche's very emphatically boyish materials.



Calendar Suggestions

By R. W. D.

—JUNE—

DURING the summer this Department presents a number of selections that are not extremely difficult to sing. Choirs are usually either absent or sadly depleted. Music performances in church are apt to be more or less perfunctory. This list contains some of the novelties of the past season.

"Thy will be Done"—Protheroe. Soprano or tenor solo, quartet or chorus. Quiet. (Flammer 1928)

"O Where shall Wisdom be Found"—Mansfield. Soprano solo, chorus, moderately difficult. (Ditson 1926)

"He leads us on"—Nevin. Tenor solo, quartet or chorus. Simple and melodious. (Ditson 1928)

"Let my Cry come near Before Thee"—Barnes. Chorus or quartet. Moderately difficult. (Boston Music Co.)

"Behold! There Shall be a Day"—Wooler. Quartet or chorus, conventional. (Schmidt 1928)

"The Presence of God"—Matthews. Quartet or chorus, devotional. (Schmidt 1929)

"Comes, at Times, a Stillness"—Harris. Quartet or chorus, tuneful. (Schmidt 1928)

"Forward, Singing Glory"—Ambrose. March song, chorus, easy. (Schmidt 1929)

"O Clap your Hands"—Woodman. Soprano solo, chorus, praise. (Schmidt 1927)

"God, my Father, Hear me Pray"—Huerter. High and low solos, chorus or quartet, melodious. (Schirmer 1928)

"O BE JOYFUL IN THE LORD"—Franck. An adaptation of the words of the Jubilate to the lovely music of the great Belgian. A solo voice, preferably tenor, has some antiphonal singing against the chorus in the middle section. The first part begins with tenors and then basses in a theme of great beauty; the other voices take up the melody, leading to a fine climax. The work is not difficult and very much worth doing. (Schirmer)

ORGAN PIECES

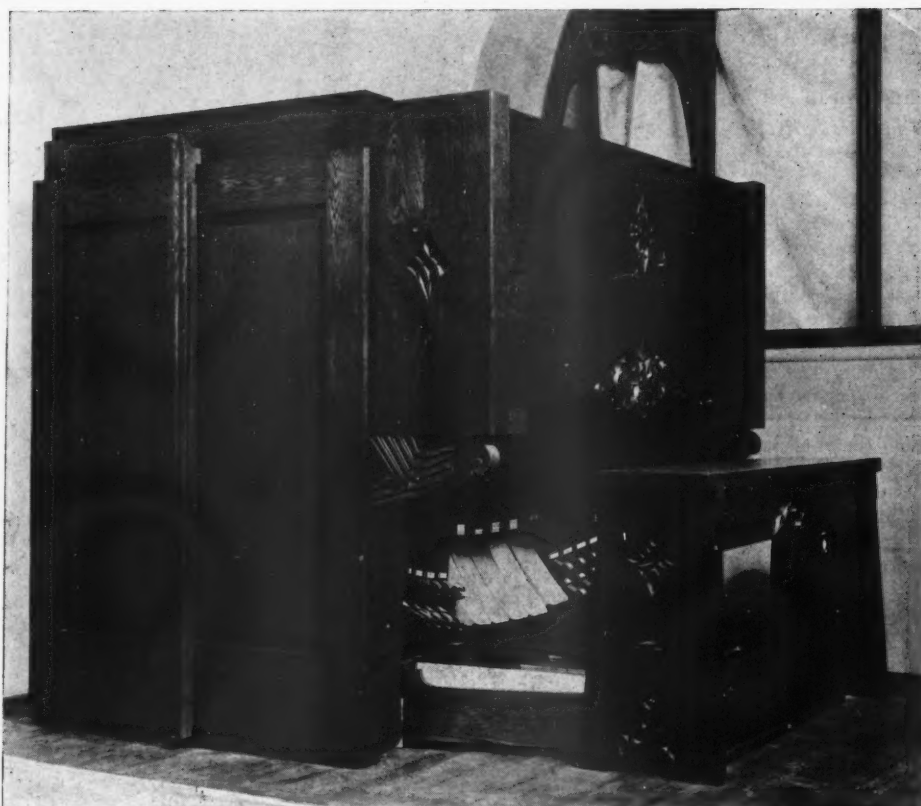
(From recent publications)

Diggle—A Vesper Prayer
DeLaunay—Lullaby
Silver—Meditation Notre Dame
Bach-Griswold—Walk to Jerusalem
Peele—Barcarolle
G. B. Nevin—Silver Clouds
G. B. Nevin—Little Star
Lemare—Kol Nidrei
G. B. Nevin—Pageant Triumphant
F. H. Warner—Serenity
Bossi—Meditation in a Cathedral
W. H. Nash—Water-Sprites
Fischer publishes nos. 2 and 3; Summy 4, 5, 6; Ditson 7, 8, 9; Schirmer 10, 11, 12.



—CHESTER MORSCH—

participated as organist in a faculty recital in Swinney Conservatory, Fayette, Mo., when the following works were played by organ, piano and violin: Franck's Prelude Fugue and Variation, Rubinstein's Kamennoi Ostrow, and Bach's Concerto Gm.



CHURCH OF THE HEAVENLY REST, NEW YORK CITY

The Architects of the magnificent new church edifice also designed this console case for the Austin Organ Company, builders of the Heavenly Rest Organ, considering a roll-top console artistically objectionable.

HEAVENLY REST \$3,200,000 CHURCH OPENS ON EASTER SUNDAY

NEW YORK CITY saw an event of unusual importance in the opening of the new edifice of the Church of the Heavenly Rest on Fifth Avenue at 90th Street, with Dr. J. Christopher Marks directing a boychoir and playing such parts of the new Austin Organ as were ready, supplementing this accompaniment with a small orchestra which provided sufficient instrumental background for the presentation of his own cantata "VICTORY DIVINE."

Before discussing the service, a word about the building may be of interest. The new church is architecturally gorgeous. When completed it will rank among the great ecclesiastical buildings of the world. It is somewhat severe in type, strictly Gothic, but acoustically it is perfect. There are 1060 pews, "developed along lines distinctly new", and no pew will seat more than six. Every pew can be fitted with an acousticon, special acoustic stone has been incorporated into the walls, and an amplification system and special broadcasting room are part of the equipment.

"The organist and the console will be hidden behind a carved oak screen." Being interpreted, this undoubtedly means (as already hinted in these pages) that the organist and the choir and the organ and the music of this gorgeous edifice are forever to be handicapped by impossible nonsense in the location of the console. We might just as well place Arturo Toscanini within the stage doorway at Carnegie Hall and expect him to conduct the

Philharmonic and get any result acceptable to critical ears. That is precisely what the rector and architects of this magnificent church have done, if we are correctly informed.

Dr. Marks produced a tone quality from his boys which is basically quite beautiful. The soprano section, as I heard it, was much too small in numbers to adequately care for the demands of the cantata. The boys enunciated clearly. The diction was culturally superior to that which may be heard in many of the important churches in New York, and while the upper register of the boys' voices appeared to have been neglected, there was an ample fullness in the middle and the lower registers. But once again the paucity of outstanding adult material available for church choirs was evidenced.

In the strictly liturgical portions of the service the chorus sang well tonally. The mezzo-voice passages were very beautiful indeed, the boys' voices here being sufficiently balanced to assert themselves and the tenors and bases sufficiently subdued to sound pleasant.

I thought the chanting rather spasmodic and jerky. The Psalms were sung quite well vocally, but with a lack of ease and repose brought about by a pointing which is not very often heard on this side of the Atlantic. Dr. Marks' "VICTORY DIVINE" is a somewhat long cantata, relieved by a great beautiful air for soprano and chorus, "It is the hour of morning", which was sung effectively.

This great new church is headed for musical reputation. It is so gorgeous

acoustically that, provided a choir school were established and an organization of adequate tenors and basses assembled, there would soon be nothing in this great city that could approach it in musical interest. Such a church as this certainly should have the best that can be secured in music. It would be inexcusable indeed to find mediocre singing in so lovely a surrounding and in so prominent a church.



Service Selections

Obvious abbreviations are used to indicate the various vocal solos and anthems by men's and women's choruses.

J. WARREN ANDREWS

DIVINE PATERNITY—NEW YORK

Nevin—Pageant Triumphant

"Open Our Eyes"—Macfarlane

"Come Ye Blessed"—Scott

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK

Barnes—Allegro Son. 1

Bubeck—Fantasia

Noble—Solemn Prelude

Wolstenholme—Andantino

"In the Hour"—Forsyth

"Go Forth in Peace"—Shaw

"Grieve Not the Spirit"—Noble

"Love
"My B
"Eyes

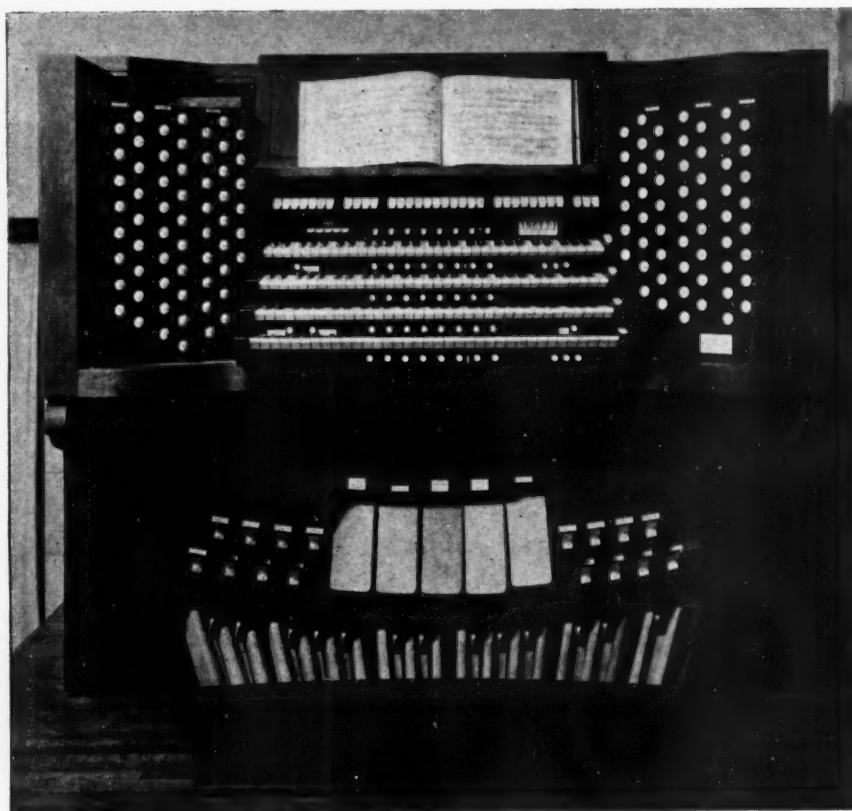
The
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"Here
"King
"Trees
"Guns
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Will
"Daug
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Barnes
Borrow



THE TYPE DR. MARKS PREFERRED

Dr. J. Christopher Marks, organist of the Church of the Heavenly Rest, required this type of console for his new Austin Organ. It will be noted that the usual type of Austin console is much more compact.

"Love Most Gentle"—Wetton
 "My Blood So Red"—Davies
 "Eyes That Are Weary"—Merrill

STANLEY R. AVERY
 ST. MARK'S—MINNEAPOLIS

The choir of 50 voices under Mr. Avery was assisted by 70 voices from the University of Minn., under Earle G. Killeen.
 "O Man Bewail"—Bach
 c. "Trees and the Master"—Chadwick
 "Here Yet Awhile"—Bach
 "King Solomon's Slumber"—Treharne
 "Trees"—Rasbaer
 "Guns"—O'Hara
 "Hallelujah"—Handel

There was a short organ recital by Mr. George H. Fairclough before and after the service.

MISS. ZILLAH L. HOLMES
 PLYMOUTH—SHERILL, N. Y.
 "Lift Up Your Heads"—Stoughton
 "Appeal of the Crucified"—Stainer
 "Fling Wide the Gates"—Stainer
 Candler's "New Jerusalem"

EDMUND JAQUES
 ST. PAUL'S CHAPEL—NEW YORK
 Lenten Services

"Turn Thy Face"—Sullivan
 m. "Jesu Friend of Sinners"—Grieg
 "Rejoice Jerusalem"—Trad.
 "Hear the Voice and Prayer"—Hopkins
 m. "Hail True Body"—Bentivoglio
 m. "By Good Thou'st Wrought"—Williams

"Daughters of Jerusalem"—Elvey
 m. "Heavens' Eternal King"—Thiman

HAROLD SCHWAB
 ALL SOULS—LOWELL, MASS.
 Barnes—Third Suite
 Borowsky—Intermezzo (3rd Son.)

"O Be Joyful"—Franck
 "Every Sweet Smelling Tree"—West
 "He Sendeth the Springs"—Wareing
 "Thou Wilt Keep Him"—Williams
 ERNEST H. SHEPPARD
 TRINITY—WATERBURY, CONN.
 Ferrata—Marche Triumphale
 Guilman—Finale (1st Son.)
 "Ho Every One"—Martin
 "Lord Thou Art God"—Stainer
 "Darkest Hour"—Moore
 "Awake Put On Thy Strength"—Sheppard

LEO SOWERBY

ST. JAMES CATHEDRAL—CHICAGO
 "This Sanctuary of my Soul"—Wood
 "Cherubim Song"—Bortnyanski
 "O Thou the Central Orb"—Wood
 "Lord Let Thy Spirit"—Webbe
 "Lord is My Light"—Parker
 b. "Sweet was the Song"—Attey
 b. "O Morning of Glory"—Respighi
 "Psalm 150"—Franck
 "Save Us Lord"—Bairstow
 "We Have Seen His Star"—Kinder
 "Brightest and Best"—Parker
 "Hosanna in the Highest"—Stainer
 "Requiem Aeternam"—Verdi
 "God Omnipotent Reigneth"—16th Cent.
 "With Proud Thanksgiving"—Elgar
 "Eternal Rest Grant Them"—Hunt
 "Souls of the Righteous"—Noble
 "I Will Lift up Mine Eyes"—Sowerby
 "Lord is My Shepherd"—Schubert
 "Blessed Be the God"—Wesley
 "The Wilderness"—Goss
 Egerton—Improvisation, Veni Emmanuel
 Parry—Chorale-Prelude Lo He Comes
 Guilman—Elegy
 Franck—Chorale E

Sowerby—Requiescat in Pace
 Jongen—Priere
 Guilman—Adagio Son. V
 DeLamarter—Prelude, Adagietto
 Ibert—Fugue Efm
 Rousseau—Melodie
 Purcell—Prelude G
 Bossi—Meditation in a Cathedral
 Standford—Sonata Celtica

MORRIS W. WATKINS

CHURCH OF SAVIOR—BROOKLYN
 Choir assisted by members of St. Bartholemew's and Old Trinity of New York.

"By the Waters"—Palestrina
 "Light's Glittering Morn"—Parker
 "List to the Lark"—Dickinson
 "Matthew, Mark, Luke, John"—Old English
 "O Sacred Head"—Hassler
 "Hail Dear Conqueror"—James
 "Three Men Trudging"—Provencal
 "Thy Lovely Dwelling"—Rimsky-Korsakow

"Our Day of Praise"—Parker
 AUGUSTANA COLLEGE CHOIR

CARL R. YOUNGDAHL, Director
 Tour Program of Unaccompanied Work
 "Jesu Priceless Treasure"—Bach
 "Presentation of Christ"—Eccard
 "Hear Us Lord"—Soderman

Negro Spirituals:
 "Were You There"—arr. Burleigh
 "Nobody Knows"—arr. Burleigh
 "Let Us Cheer"—arr. Dett
 "Steal Away"—arr. Burleigh
 "Wake Awake"—Youngdahl
 "Into the Woods"—Nevin
 "Go Let My Grave"—Christiansen
 "Praise to the Lord"—Christian



From Cleveland

Comes the Exhibitor's Side of the Sound-Film Problem and the Conundrum is Still a Sore Distress

By PAUL A. HEIDEMANN

GIVE a little thought to problem of the theater and its future music. Many of us have criticized, argued the point, and wondered just what would become of vitaphone, or of organs. The public in general doesn't seem to like it; still they continue to patronize sound. Maybe they don't like it, what choice have they? If all the good pictures are run in sound and they want to spend an enjoyable evening, they go. The article I am going to quote here was written by one of our newspaper critics, Mr. W. Ward Marsh, which may give us a new angle to look at sound, with possible hopes in our bodies, caloused from hard benches.

A thought that none of us have been able to discuss, because we are not familiar with the business of the office, is: buying power and rental fee. We hear of tremendous figures for equipment; but then we heard those things when they bought the organ and we know the theatrical trick of padding prices. So here goes Mr. Marsh's statement:

"The film producers seem to be trying to make golden hay while the golden sun shines, and now, mixing the figures of speech, they also seem to be wringing the neck of the goose with the golden egg laying habit. Last Sunday I con-

sidered what the downtown theaters, equipped for sound, are doing to the neighborhood houses which are not equipped. Today offers the report from some theater managers who have sound equipment 'laying around in the basement' for the simple and sound reason that once the equipment is installed the producer boosts the film rentals out of his reach.

"If you doubt whether sound equipment isn't a ball and chain to the ordinary run of neighborhood theaters, consider the following figures:

"It costs from \$2,500 to approximately \$15,000 to install equipment. Once it is installed, there are additional costs for operators in the projection booth, the fee to the composers, and other minor points. Then, for example, here is a picture which rents for \$75 in the silent version. A competitor a few blocks away wants the same picture. Does he get it for \$75 after spending plenty of money for sound equipment? He does not. He pays \$550 for it on a take-it-or-leave-it proposition!

"The man who pays the \$75 for the picture will only play it a couple of days. Say that he spends \$250 for pictures for the week. His intake will run something like \$1,500 for the week. But the man who has to spend plenty of hard-earned money for sound equipment

will only play a \$550 picture three days, and then he turns around and spends from \$500 to \$750 for another picture. The man who spends \$250 for the week makes considerable profit. The man who has spent \$1,250 a week in rentals may begin to wonder whether the additional investment and the higher film rentals are worth their hire. If he doesn't, he should be examined by a brain specialist.

"It doesn't seem fair to penalize a man quite so heavy for sound equipment. That he should pay more for the film goes without question. That he should be compelled to pay seven or eight times as much for a film has the earmarks of wanting too much profit, particularly when the theaters with sound are often clocked and percentage guaranteed the producer, or the distributor."

Mr. Marsh says so much is paid for installation, operators, music tax and other minor points. These other minor points may be much elaborated upon. I have worked in two different houses that have installed equipment and have noticed these minor points run well into the thousands, dollars I mean, ninety per cent of it being spent because of acoustics. I wondered then and still wonder whether many houses had as many experts, spent as much time and half as much money in curbing the echo in the theater in order to help the tone of an organ.

Also, when the horns get a rattle in them or the movietone sounds groggy there is a man out to the theater the next day and he fixes it. How long do we have to

squawk when the reeds become nasal, the strings dirty, and the Tremulants shake the swell shutters, proscenium arch and all?

Now, what I would like to know is: are the theaters making as much profit with sound equipment as they did before, considering the additional expense they have not only gone to but will probably continue?

A closing remark that I probably should have started with is what our Editor in the April issue said of sound: "not because it is better but because it is cheaper." Mr. Marsh speaks of a neighborhood house that "has spent \$1250 a week in rentals"; to my knowledge there never was a neighborhood house in Cleveland that spent \$1250 a week for the pit. Stretching my memory at its best the largest orchestra a neighborhood house ever boasted, consisted of five men; and then it was merely a matter of a few months till the organ was completed. And surely there are no organists playing in neighborhood houses making more than a grand per week.

So there you are. That's how I feel about it. The whole thing is neither here nor there. But neither is any other article that I have read pertaining to sound. Carl Laemmle says it is a novelty and won't last. Francis X. Bushman says it is merely the beginning and will lead to greater things. So what have you? At any rate, don't say it is cheaper. If it is cheaper, you have been peeking at my salary.

From New York

Come a Couple o' Comments That Seem to Get Nowhere

CERTAINLY, it was a peep at Mr. Heidemann's salary that caused the original statement. All I know about Cleveland is that it is a delightful city with many superb organists and a traffic system that makes New Yorkers ashamed of their city. But when it comes to knowing organic conditions in New York, we are there with the goods.

The union scale makes it impossible for our best theaters to gain their music in the pit for less than about \$3000 a week, and the music bill at a really good theater certainly will be \$10,000 a week, and at the Roxy it might even be \$15,000 or \$20,000 a week. A small

theater in an inland city where there are some genuine examples of humanity available, might obtain very good music for from \$500 to \$1000 a week.

Of course I was in grave error. I forgot the very first point of the entire theater world: It exists for the one and only purpose of making as much money as possible, as quickly as possible, for the men higher up.

A member of the technical staff of one of the largest manufacturers and producers in New York City told me personally that his company was installing equipment from \$15,000 to \$40,000 and up. He stated that these prices were reasonable, in view of the patents and manufacturing costs of the equipment used. A theater can get a very fine organ, legitimate organ, for \$40,000—say a four-manual or sixty registers and a hundred stops. An organist's salary ought to be from \$75 to \$125 a week, unless he is exceptionally good.

The solution? Are we any nearer it? Perhaps a little nearer. First, perfect our art of jazz playing; say take lessons from Mr. Jesse Crawford at the Paramount, New York City, for only fifty cents a lesson. I think that's his price, fifty cents a lesson. I know it's less than a dollar. I've often gotten in for less than a dollar, and I didn't go to the top gallery, I sat in the orchestra, close, where I could see Mr. Crawford as well as get his aural lesson. If the Paramount with all its sound equipment, can still afford to pay the Crawford family anywhere from \$500 to \$1000 a week, according to the figures you're willing to believe—anyway it's nobody's business what Mr. Crawford's salary is—isn't it time to try to steal the Crawford formula if we can? There's no secret about it. We don't have to steal it. Pay fifty cents and go in and listen to it boldly, and acquire every item of it. And then go out to your manager, play a real bit of jazz on a real organ, in real jazz style—ask him to let you do that in his theater for one week without pay, make a bargain for \$150 a week thereafter if he wants you, and the job will be done, for if you and I can play like Mr. Crawford plays, we can get tremendous applause for every performance, work maybe one hour a day like he does, and be rich like he is.

Well now, let us ask ourselves: Who really is to blame? Haven't we been fuddling, when we ought to have been playing?

The fates must like Editors, occasionally they are kind to them. While Mr. Heidemann was writing his remarks, because, as he himself confesses, he has a new stenographer and needs an alibi, Mr. Thomson was answering Mr. Heidemann's complaints about sound-film rentals. Mr. Heidemann concluded that we were all talking a great deal and getting nowhere; I concluded in the paragraph just above that we will get nowhere till we have something good to sell again and then we'll get there. Then I turned to Mr. Thomson's article, read it for this Department, and here it is. And lo and behold, Mr. Thomson not only has given up a peep behind the scenes where production costs are first met with, but he has concluded in support of my own suggestion—as you are now to see, if you continuing reading—and goes even further, claiming that at no time in all our lives have we of the organ-playing profession had such an opportunity thrown at us to be artists and make money. And it's so easy to be artistic with only lighter entertaining music to play for theater audiences, and the average theater organ also is built especially for that purpose. Diapasons and Harmonic Flutes are the meanest combination of tone I have ever heard. Fortunately a theater organ, like a theater orchestra, need inflict no diapason quality or dryness on an audience, but may run instead, as the theater orchestra does, to strings and oboes and clarinets and saxophones and muted trumpets and all. Now for Mr. Thompson's article; there is a lot of wholesome encouragement packed into its concluding paragraphs.

—THE EDITOR.

From Philadelphia

Comes the Cause, and Come Also the Effect and a Remedy

By MALCOLM THOMSON

THERE is an organizing of powerful syndicates in the theatrical industry which direct, and practically control, the music interests of big corporations throughout the country. In the industry in which we are directly interested we see gigantic strides toward unification of all phases.

The talking pictures prompted the largest merges ever known in the industry. Formerly large syn-

icates existed only in their respective fields, such as Fox, Paramount, Universal. These corporations confined themselves to the exploitation of motion pictures, while the vaudeville syndicates confined themselves to vaudeville. The talking-picture gave a new complexion to the entire industry, in that it required all branches of the amusement profession to be synchronized in one production. It required the services of the performer, singer, musician; and, most important of all, it required the patent rights on all mechanical devices necessary to produce the combination. How to acquire these necessities at a minimum cost was the immediate problem to be solved. The opera singers and most of the wellknown comedians were under contract to render services exclusively for the Victor Talking Machine Co. which incidentally held some valuable patents on recording devices necessary in the production of the talking pictures.

The musical comedy stars were under contract with the various theatrical syndicates. The patent rights of the mechanical appliances necessary in the production of the talking pictures were held by several large companies never before known in the film industry, such as General, Westinghouse, and Western Electric Companies, Bell Telephone and many smaller subsidiaries, who had been conducting laboratory experiments with synchronized pictures, and each incidentally held patent rights to some mechanical necessity.

The only useful materials held by the old moving picture companies were the studios, scenery, and contracts for the services of several moving picture stars.

In order to enable the old moving picture companies to make the talking pictures, they must have recourse to at least a half dozen of the aforementioned companies for the use of performers or mechanical devices. This form of operation was too expensive and too risky for any one company to invest in, inasmuch as the talking pictures were in their infancy and were more or less of a gamble so far as public opinion was concerned. For any one company to attempt this hazard was too daring a feat and logically was inadvisable.

Then the mergers started, whereby all companies possessing any of the devices necessary for the

production of the talking picture pooled their interests in one large syndicate. This plan not only minimized the cost of production but distributed the hazard of failure evenly among them. So we see today Victor, Schubert, Zeigfeld, Bell Telephone, General Electric, Westinghouse, Western Electric, Warners, Fox, Radio-Keith-Orpheum, etc., all inter-allied in the production of the talking pictures.

The reaction of the tremendous capital involved has fallen on the exhibitor. Consider the extra cost of synchronized film, which runs from 20% to 50% above the silent film, and charges of from \$25 to \$250 for the records, depending on the length of run and the class of the house. One projectionist and an assistant were all that were required for the silent film. Now it means the services of two licensed projectionists at greatly increased pay. All of this gigantic undertaking is simply to offer the public an amplified record well known as Canned Music. The producers fail to realize that music is not beans.

What is the feeling of human action in the cold surrounding atmosphere? The reaction of music given by the human touch is just

like a stimulant to the audience. Never, in my opinion, has anything been done for or against the musician, that is helping him to achieve more profitably his place in the public eye.

I must confess that the synchronized picture has brought relief to the patrons of the smaller theater, where the organist is indifferent to the results he achieves—the hurdy-gurdy type.

Many of us think the manager is a hard-boiled egg, but we must admit that he will try almost anything to make his box-office receipts swell. All producers are bound to find out that there is no profit in a 100% mechanical show, regardless of how good the program may be. That human touch injected into the program will prove a lifesaver to the exhibitor. Sell yourself to the exhibitor, make him see the value of the human touch; but for pity's sake do not try to sell yourself on the song-slide, at least not seven days a week.

The word goes around. Sell yourself, and the exhibitor will buy, for he must have you, give him something worth while, not thirty-cent tin-pan-alley tunes on a \$10,000 or \$50,000 instrument.

To Arms

The Church Organists Have Been Telling Us How to Mind Our Own Business, so Now's the Time to Tell Them
How to be Good Christian Brothers

By LEONARD M. DEARDEN

THE CURRENT edition of T. A. O. is at hand today and it is a corker as usual. What would we do without it? But I have to say frankly that I wish each writer would stick to his own subject. It is chiefly the church organists I have in mind. They have been invading the realm of theater thought and practise and offering so much useless advice that it seems about time some of us on the other side had a word to say. I have in mind a specific instance of what I call meddling. This was an article in the course of which the writer spoke on the Vitaphone's fast replacing theater organists or organ players, I think he termed them. It was so apparent that he could not conceal his glee at this presumed misfortune, although he exposed no little fear and apprehension lest we one-leggers should begin swarming into the church po-

sitions with our horrid Tremulants and Vox Humanas and vile glissandos a la Hawaiian; that I at once concluded that back of his righteous pleas to his stodgy old contemporaries was the real belief that if theater organists do turn to the church it is goodbye to the Bach pushers and they will have plenty of time to reflect on all the horrors and wailings they have been perpetrating on the few church goers courageous enough to sit through their dismal stuff.

What makes me feel the last statement is more truth than poetry is a little experience I have had every year during holy week.

We have any number of said-to-be-good church organists here, but during holy week all the protestant churches combine for noontime services at our theater. At each service there are about two thousand people, members of the various churches of course. It is ad-

vertised well in advance that I (a theater organist) will give a recital for a half hour before the services begin. The auditorium is invariably filled when I begin. A substantial number of people leave when I finish the recital and before the sermon, given by our ablest speakers. I suppose a good church organist would retort that I drove them out, but the experience of several years and countless letters and personal mention expressing appreciation and pleasure for my music (not to mention a bounteous financial consideration exacted from the committee) convince me that the church public loves the old hokem just the same as the theater public. And here is a sample of what I do:

Berceuse from Jocelyn, with Vox

Humana (plenty) and glissando (whole octaves of it)

Finlandia, with Bass Drum, Tympani, Harps ad lib.

Something Very Weepy

Improvisation — theme probably from Irving Berlin's latest

Overture to Phedre—just give her the whole works, traps and all And then, for the services, hymns and whatnot with soloists, etc.

Of course those church people enjoy that stuff that your demigods of the church organ world say is clap-trap and not music. That same church public is the theater public the six other days, except for one sect, I believe, who prohibit members from attending theaters as being ungodly, and all of whose young people proceed regularly to the next town to theaters so as not to be caught doing something naughty in their own bailiwick. I know so many of them. Can you blame them? Theaters entertain them. Churches uplift them. The church organist tries to uplift them rather than entertain them. When these chaps start to entertain their public they will probably begin to feel the pleasure of receiving a pay envelope substantial enough to feed them instead of the frightfully meagre sums that are now their average. Gentlemen, come to us for the old bologny. We have it. Your parishoners love it. They eat it up (in our vulgar patois). We sell it at enormous prices. And when we get too old for the theater, we one-leggers will dig up a church job—sort of a pension, as it were, pull a dolorous face, smirk when opportune, play the old cheese we now use for chloroforming 'em in the dirgy parts of the pictures and—presto—you'll weep

on our shoulders and drag us into the sacred Guild. If any of the Guild chaps are alive at that time, and have read this, I see my particular chances of ever getting into that smug fold going aglimmering.

I guess that I have about evened up the score with the church brethern, except to say that out around these parts not one single organist has been unseated. In fact the managers have found there never was a time when they needed us more than now. We supervise the sound reception and augment or diminish it much as we would with organ. Then, our public demands the organ—hence organ novelties; now and then we jump right in and accompany the Vitaphone—oh all sorts of tricks. No, we're here to stay. Paramount theater, N. Y. City, now accompanies talkies with organ. Bro. Churchman, your glee was a bit previous, as it were. Beware, lest Vitaphone invade your churches. It has entered the dance halls. I can think of no more fitting place for the Vitaphone than in the average church, supplanting squeaky old groan-boxes, inferior singers, and even opiatc preachers. What a possibility. And not so improbable. We never dreamed it would come to theaters, but lo and behold! Pride before a fall, you know. Watch out, gentlemen of the church. You're next. Will your public clamor for you fellows, back, as they did for us? Will they?



—WHAT TO DO?—

BOOST. Boost the organ. Boost the organist. Where, when and how? Everywhere, all the time, in every way possible. We see today the organ going down and out in popular favor, and the phonograph devices coming to the top. We also see the organ and organist advertised, boosted nowhere; the sound-film boosted, advertised everywhere. Is there a connection?

Mr. Wade Hamilton, of Tulsa, Oklahoma, has thus far, according to latest news, managed to keep his organ in the program. He has done it by ingenuity, by making this creed his own:

"When faced with a serious difficulty, start out by ascertaining all the facts: then try to forestall the difficulty or to capitalize it." Mr. L. W. Raasch says that. It's a creed well worth framing on our studio walls.

The latest evidence of Mr. Hamilton's activities in a full page in

one of the local newspapers wherein is reprinted his own article in T.A.O., on the organs of Tulsa, and the newspaper included five large photographs, two of them consoles.

Publicity of this kind can and will beat the phonograph where it can give the public more satisfaction than the phonograph can. In talking pictures there is a difficulty that can never be eliminated; talking pictures are going to stay. But phonograph music as a feature of motion picture presentation cannot stay because it is inferior to either an ensemble or a well-played organ.

The way to begin reclaiming our own is to use the press to advertise the organ and organist in a popular and easily comprehensible way. Both organists and builders owe it to themselves and to each other to lend a hand to this business. The second step is that of a new interest in the art of making the organ beautiful. There again both builder and player must cooperate. The organ must be richer in orchestral and imitative and beautiful voices. Diapasons and a "glorious ensemble" are nowhere near enough; beauty must be there. The organist's part will be the production of color variety, true melody, and clean-cut impulsive rhythm.

Why not imitate Mr. Hamilton by at least trying to get something into your own local newspaper now and then about organs?

—RETRIBUTION—

Hammerstein's legit. announces that it will bar musicians from the pit and turn to the phonograph for its music of the new musical production. The reason is "the saving of operation expense in such cities where the unions force the producer to hire as many of the local musicians as he uses in his regular production orchestra, whether he can use them or not." Producers now feel they have an adequate weapon with which to wage war against the unfair and unreasonable items in union rulings.

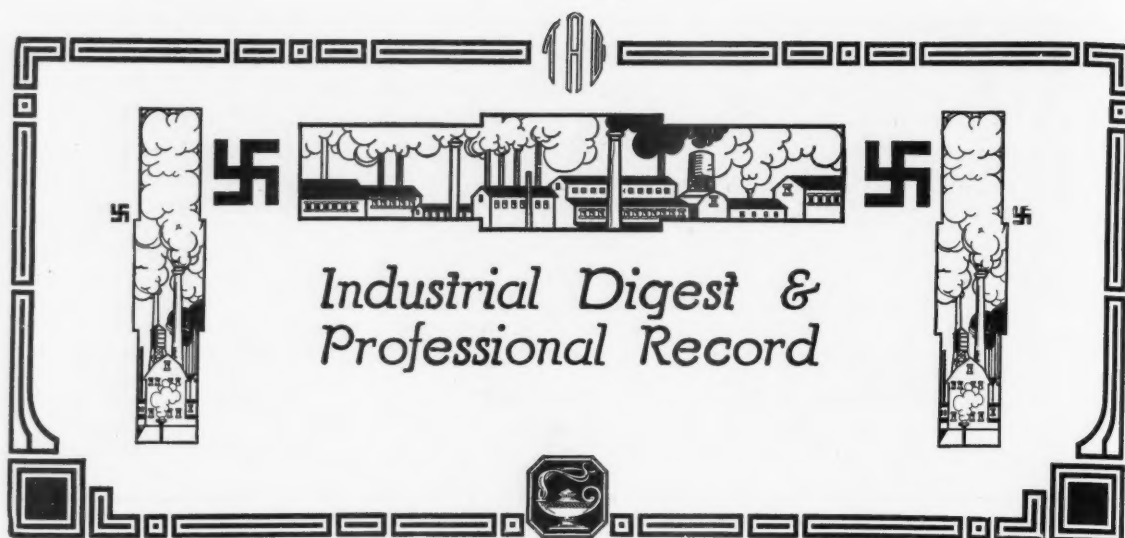
CIPHER? vs. KINURA?

A READER insists upon further clouding the issue of the derivation of the word Cipher by insisting on knowing something about Kinura. He must know who invented it, and if so, "Did he accidentally knock the head of an Oboe off, and get a Kinura?"

That's the worst of being without a good supply of good books. As Dr. Audsley explains, Kinura is derived from the Greek word meaning Harp. Hope-Jones gave the name to a lingual stop "resembling a poor Oboe . . . and having nothing to recommend it." So that's settled. Now, Cipher?

—ERROR—

In the April advertisement of the White Institute, New York City, our typographer erroneously called Mr. Lew White "Exclusive N.B.C. Radio Announcer." All our readers very obviously understand that it should have been "Exclusive NBC Radio Artist."



Industrial Digest & Professional Record

The Kilgen Family

Something About a Family of a Father and Four Sons
All Engaged in the Business Bearing Their Name

By DR. PERCY B. EVERSSEN

TRADITION informs us that about the year 1600, during a religious strife which marked the reign of Louis XIII, Seventeenth Century Monarch of France, many fled across the Rhine and through the Black Forest of Germany, finally seeking refuge near Durlack, the capital of the Duchy of Baden. Among those refugees was one Sebastian Kilgen, who, laying aside the implements of war settled down to the more peaceful pursuit of organ building; and in 1640 we find him engaged in building organs in that section of Germany.

For more than two hundred years the Kilgen family lived near Durlack, frequently being called upon to

build an organ for some church or monastery.

Six generations of Kilgens lived and died before another stand for freedom drove them from their adopted country.

During the period in which the Kilgens lived in Germany records show the family to have been headed at various times by Lorenz Kilgen, Sebastian Kilgen II, Lorenz Kilgen II, and John Kasper Kilgen.

In 1849 Johann George Kilgen, the then head of the family—who was born in Durlack in 1821—when a demand for a strong central government brought civil war to the independent members of the loosely knit confederation of German states, dropped Johann from his given name and came to America. Germany was then experiencing the birthpains of the Empire which was consummated some two decades later; and George Kilgen, unwilling to submit to a central government far removed from Baden, forsook the country which had been the home of the Kilgens for more than two centuries, and in New York for a number of years plied his trade. At first collaborating with another organ builder, later he applied his capital to finance his own organization, and gathering about him several other German organ men who had come over with him, opened his own plant and for a number of years conducted his own business in the East.

In 1873, the West, with its advantageous location as the center of raw materials together with the larger opportunities, appealed—and thus we find George Kilgen, with the small band of European workmen who had become associated with him, settling in St. Louis where he continued the business for some time.

Several years subsequent to his coming to St. Louis, George Kilgen took into partnership his son Charles C., the present head of the firm, and the firm from that time was known as George Kilgen & Son. This was the period of transition from the tracker action to the tubular pneumatic, and it is of more than passing interest to note that during these years, in addition to many large organs built for the Middlewest and the Far West, George Kilgen & Son furnished, before 1890, over two hundred and fifty instruments for St. Louis churches and more than fifty organs for Chicago. Some of these instruments were considered at that time the most outstanding examples of modern organ building; among which may be mentioned together with others built before the St. Louis World's Fair:

St. Michael's 3-50, Chicago; Mr. Wild dedicated it in 1891;

Kililath Temple 3-41, Chicago, the first detached console in Chicago; Dr. Clarence Dickinson was organist for some time;

Immanuel Baptist 3-46, Chicago, still in use;

South Park M. E. 3-46, Chicago;

Temple Israel 3-50, St. Louis;

Temple Shaare-Emeth 3-50, St. Louis; two sections, 40' between, detached console, built in 1896;

NOTE: When some months ago a St. Louis newspaper published a photograph of a father and four sons, all actively engaged in an organ-building enterprise bearing their name and known throughout the length and breadth of America, the Editor solicited the cooperation of the Kilgen Office in presenting to T.A.O. readers a photograph showing the entire family seated around the table with none of them missing, as in the newspaper's photo. Dr. Everssen immediately went to work, and on the first visit of Mr. Alfred G. Kilgen, head of the New York office, back to his home city, a photo was taken, which is herewith presented, and the accompanying article was written. I am not prepared to say how unusual this situation actually is, but I believe it is unique, in that a father and his four sons are continuing in an organ building enterprise bearing their name.—THE EDITOR.

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THE KILGEN FAMILY

A recent photograph of the father and four sons who constitute Geo. Kilgen & Sons; left to right, Eugene, Alfred, Charles C. Kilgen, George J., and Charles C., Jr.

Pilgrim Congregational, St. Louis, 3-45, console 40' away;

First Presbyterian 3-44, St. Louis; St. Peter's P. E. 4-70, St. Louis, which Guilman played in 1904.

One of the most unusual installations of this period was an organ installed in a parade wagon for Ringling Circus, built in 1900; it had 12 registers, was built as a Unit Organ, the wind was supplied by a White automobile steam engine, and the Pedal Open had eight pipes that produced, with a series of valves, 25 notes.

In the "Electric Era", one of the first outstanding Kilgen Organs was the 4-70 built in 1914 for the Catholic Cathedral in Wichita, Kansas, with two consoles. The sanctuary console was placed near the altar; the main organ was in the back gallery.

In 1924 the name was changed to Geo. Kilgen & Son, Inc., and a larger and more modern factory housed in a new daylight building in the northern part of St. Louis, where every part of the organ is manufactured in their own factory. By this incorporation the four sons of Mr. Chas. C. Kilgen became officers of the firm, each bringing his own particular talents. All four have served in every department of the factory and each in his early years has received musical training on some instrument. Alfred G., the eldest, is

an expert voicer and an authority on acoustics; the second son, George J., specializes in the electrical department; the third, Chas. C., Jr., leans to the practical construction work and is Factory Superintendent; while the youngest, Eugene Robyn, supplies the visions which inspire the whole force to give their very best.

This year the president of the firm, Mr. Chas. C. Kilgen, is completing fifty years of organ building and is still as active as ever.

Surely the history of this firm makes interesting reading. From the Old World's simple workshop of the Seventeenth Century there has evolved the large and thoroughly equipped Kilgen factory of today, manufacturing as many organs a month as were formerly produced in a year and employing some five hundred people. It seems like a dream; but, with characteristic modesty, they say: "The end is not yet."



—HOORAY—

Another concert organist! Genuine American. His name is Thomas and he has for a mother no less a distinguished concert organist than Virginia Carrington-Thomas. He made his debut the middle of April. Mr. Thomas is a New York architect, and Mrs. Thomas has given recitals throughout America. Mr. and Mrs. Thomas now have a family of four delightful children, three sons and a daughter.

MR. SEIBERT WINS

HIS SERIES OF TOWN HALL RECITALS DELIGHT

AFTER his March 29th recital (program given elsewhere in this issue) Mr. Henry F. Seibert, official Town Hall organist, was conducted to the center of the stage, where he was accorded an ovation and Mr. R. E. Ely, director of Town Hall, said, in part:

"This marks the conclusion of the first season of organ recitals here in Town Hall played by you as our Official Organist. We are highly delighted with your work. You are a man who knows how, and in addition you enter into your work with heart and soul. That is the man for me. We look forward to your return next season."

This final recital was a prelude to the lecture by William Lyon Phelps of Yale University, and the Hall was filled to capacity.

Mr. Seibert's quartet at Holy Trinity Lutheran, New York, gave special musicales for the Palm Sunday and Easter Services, and the Church has voted to spend \$22,000 on a new organ. The present instrument is one of the earliest organs built by Mr. Skinner for New York City.

FERDINAND V. ANDERSON, for four years at St. Andrew's, Elyria, Ohio, lately of Trinity, Columbus, Ga., has been appointed to the Church of Bethesda by the Sea, where he will not only enjoy life at Palm Beach, Fla., but will have a Skinner Organ, lately "thoroughly overhauled", upon which he will give a series of recitals. Mrs. Anderson is also to be the soprano soloist of his choir. T.A.O. readers will find a photo of this beautiful church on page 301 of our December 1927 issue. Mr. Anderson has been in St. Petersburg for some months past.

M. P. Moller, Mus. Doc.

Selected as Delegate to the World Lutheran Convention Meeting in Copenhagen Late in June

BEING able to take care of himself at the age of fourteen, when circumstances suddenly threw him entirely on his own resources, and finding himself half a century later taking care of a thousand families, through the instrumentality of the vast aggregation of factories he was able to create and the employment he was thus able to give his fellowmen, is the record of Mathias Peter Moller, born Sept. 29th, 1855, on the island of Bornholm, Denmark. Rising to such industrial heights in the realm of organ-building—a restricted realm at best—and still retaining his active interest in the welfare of his fellowmen, wherever their lot, is an equally great achievement.

As a recognition of this latter achievement, M. P. Moller, Mus.-Doc., an organ builder, has risen through the councils of his church until now he has been appointed delegate to represent the Lutheran Church in the world convention in Copenhagen, late in June of this year.

Many things have already been published in these pages about the man who has achieved so much in the world of organs, but there are yet some further interesting details available. Dr. Moller at the age of fourteen had to take care of himself; he served an apprenticeship in Allinge, worked from 6 a. m. till 8 p. m., and received nothing for it but knowledge and experience. In 1872 he came to America, locating in Warren, Pa., working for a furniture manufacturer. From there he went to Erie and worked for Derrick & Felgemaker, organ builders.

While working as an assembler Mr. Moller developed an improved wind chest, returning to Warren to perfect it and build his first Moller Organ, for the Swedish Lutheran Church there. Church and organ were destroyed by fire. Mr. Moller then went to Philadelphia, and built an organ for the Centennial Exposition of 1876. He built several organs in Philadelphia in 1877 and then moved to Greencastle, Pa., and in 1881 he again moved, this time some twenty miles away, to Hagerstown, Md., where a fire destroyed in 1895 his first building. A new location was selected, and the first unit in the present great group of factories was built. It is undoubtedly the largest

factory in the world devoted to organ building exclusively, and Dr. Moller has the satisfaction of seeing his son, M. P. Moller, Jr., already actively engaged in the management and operation of the business he founded, with every prospect that the young gentleman who made his debut some few years ago, M. P. Moller, 3rd, will follow in the footsteps of both his father and his grandfather.

Mr. Moller has always been active in his own Lutheran Church in Hagerstown, and contributed, if we are not mistaken, the funds necessary to erect the unusually large chapel and Sunday School room which his Church now boasts, and in which no less an artist than Paderevsky has given concerts.

In 1925 Susquehanna University conferred upon Mr. Moller the honorary degree of Doctor of Music, and in 1928 King Christian X of Denmark made him a Knight of the Ancient Order of Danneborg.

One of the most recent efforts Dr. Moller has made in the realm of things spiritual as opposed to material, is the organization of a group of men and women whose purpose is to develop a nation-wide organization to study the crime situation in America and be instrumental in discovering and using the best possible means of prevention. Associated with Dr. Moller, who has been made chairman of a Committee of Ten, are such men as Dr. H. W. A. Hanson, president of Gettysburg College, former Attorney General Armstrong, States Attorney Gallentine, Col. Donnell, Judge Wagaman, etc., etc. Senator Borah, Senator Capper, and others have written personally to Dr. Moller to commend the movement. Presumably the immediate remedies will have much to do with newspapers and moving pictures, two tremendous carriers of crime propaganda, making, in many cases, heroes of criminals. When we consider that the telegraph wires alone carried enough reports to newspapers, during the Hall-Mills trial in New Jersey, to print a twenty-five foot shelf of books, and that the vast majority of moving picture films are dedicated to the portrayal of indecency, it would seem to be about time to question the freedom of one class of citizens to make all the money they can in any way they can, irrespective of the safety of all other citizens.

Dr. Moller has undertaken a very great work. Merely being a cog in the great wheel of true progress, is worth the effort he and his fellow workers must spend on this great project. His appointment to represent the American Lutheran Church at the world convention is but a recognition of Dr. Moller's ability to see things clearly and get things done.



KANSAS GUILD MEETS LAWRENCE THE SCENE OF THE ANNUAL MEETING

THE KANSAS A.G.O. held their annual meeting March 25th-26th. Praise and thanks are due Mr. Charles S. Skilton and his co-workers for the success of the meeting. Registration was followed by luncheon at the University Cafeteria and at 1:30 a visit to the Reuter factory where the organ for Moody Church of Chicago was seen. At 3:30 there was a recital by Mr. Lee S. Greene of the Lutheran Church and Bernice Crawford. A banquet at which the Flonzaley Quartette were the honored guests was followed by their concert at the University's New Auditorium in the evening.

Mrs. Mildred Drenning, Subdean, presided at the Tuesday morning session which was opened by an address by Mr. D. A. Hirschler on Organ Music—Ist, Sonatas and Suites, 2nd, Lighter Organ Compositions, and 3rd, Anthems. Mr. Alfred Hubach of Independence followed with a paper on Church Choirs and Music Suitable for Their Needs. Mr. Laurel Anderson read a paper on Organs and Organ Music of France. Mrs. Drenning closed with a discussion on Problems of Organists and Choir Leaders. A business meeting followed with the election of officers: Dean, Mrs. Mildred Drenning; Subdean, Cora Conn-Moorhead; Sec.-Treas., Alfred Hubach. Mr. Edwin Stanley Seder was guest of honor at luncheon. At 1:30 a recital was given by the advanced students of the School of Fine Arts and at 4:00 a recital by Mr. Seder. The 1930 meeting is to be held in Topeka.

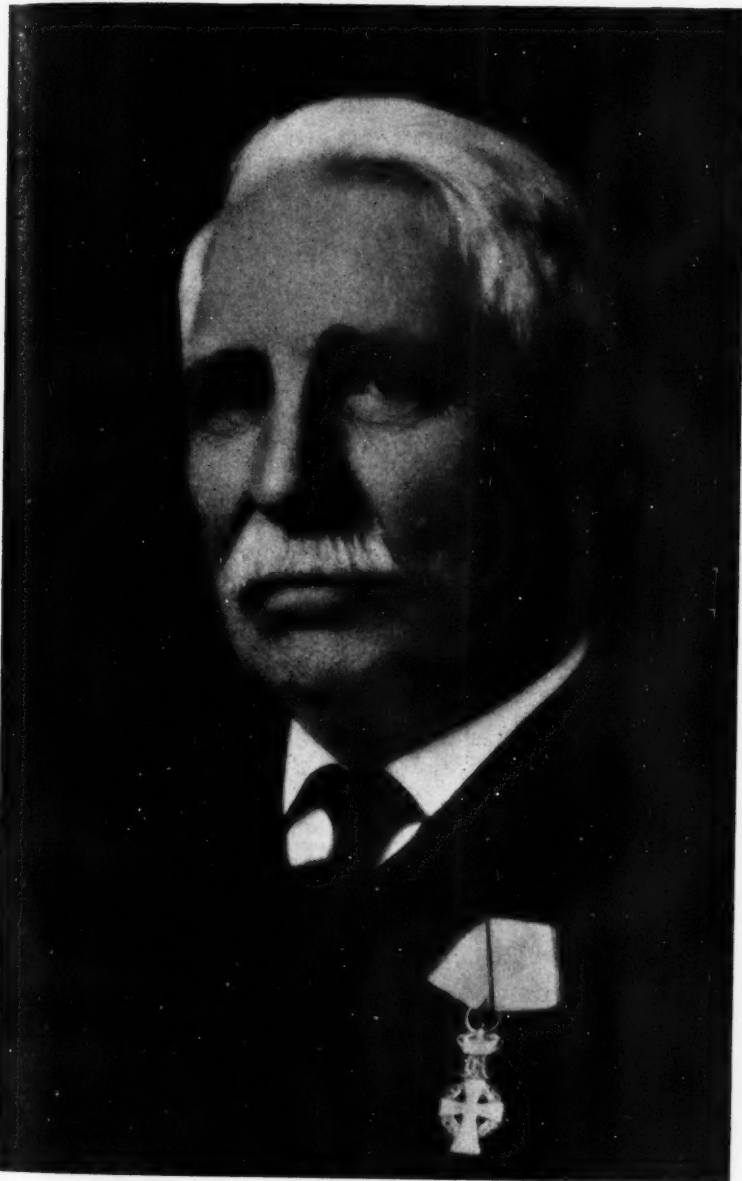
MR. GREENE'S RECITAL Reuter Organ

Bach—Four Chorale Preludes
Widor—Adagio (6th)
Widor—Beatus Vir (Suite Latine)
Dupre—Adoration
Dupre—Sicut Erat in Principia
*Reubke—Psalm 94 (Last Two Mvs.)
*Played by Miss Crawford.

The following participated in the recital of the School of Fine Arts: Meta Murphy, Ruth Spindler, Marian McNabb, and Ruth Ellis. Mr. Anderson, University organist, gave an "Improvisation in Modern Style."

MR. SEDER'S RECITAL Austin Organ

Hollins—Concert Overture Fm
Zimmerman—Minuet (Suite Mss.)
Bach—Veni Creator Spiritus
Bach—Walk to Jerusalem
Bach—Fugue (St. Ann's)
Schubert—Ave Maria
Handel—Water Music
Tchaikowsky—Dance of Reed Flutes
Clokey—Canyon Walls
Seder—Chapel of San Miguel (Mss.)
Andrews—Scherzo (Son. 2)
Kessler—Romance (Mss.)
Mulet—Carillon-Sortie



M. P. MOLLER, MUS.DOC.

Noted organ builder who has been honored with a degree by the Susquehanna University in recognition of his contributions to the world of music.

65 YEARS OF IT

YET J. FISCHER & BRO. ARE
IN THE PRIME OF LIFE

A PUBLISHING house that gives the organ world such things as the Ferrata catalogue, the Dethier works, the long list of ultra-practical compositions of Yon at one end of the alphabet and Clokey at the other, and that can publish the first great American opera and make money with it—such a publishing house constitutes one of the most important factors in our own organ world. We can give the history best by quoting from Fischer Edition News:

"Founded in 1864, on April 4th in Dayton, Ohio, by Joseph Fischer, father of the present heads of the firm, George and Carl T. Fischer, Mr. Fischer, Sr., had the satisfaction of seeing the business grow

to such proportion as to necessitate its removal in 1875-76 to New York.

"After the founder's death in 1901 it was but natural that the new heads of the firm should continue the traditional policy of specializing in church music, and they have been able to develop a catalog in this field which ranks as the best in America. But the scope of the firm has gradually widened and it is the activities in other fields which have attracted attention in recent years.

"Organ music, not only that specially designed for church use but compositions for recital and concert programs, has come to be regarded as one of the firm's chief specialties.

"Possibly the one item in their catalog which first represented J. Fischer & Bro.'s widening interest was the Schumann Club

series of part-songs for women's voices edited and arranged by Deems Taylor. This series, which has become widely used and internationally known, first introduced Deems Taylor to J. Fischer & Bro.'s clientele interested in choral music.

"The whole music world knows of the great success of Deems Taylor's 'THE KING'S HENCHMAN' which together with the same composer's THROUGH THE LOOKING GLASS Suite for orchestra, KISS IN XANADU, and a big list of other of Mr. Taylor's compositions have all been published in Fischer Edition.

"Among the outstanding composers represented in the J. Fischer & Bro. catalog one need only mention Franz Bornschein, Joseph W. Clokey, Gaston M. Dethier, James P. Dunn, Samuel Richards Gaines, Walter Golde, Carl McKinley, A. Walter Kramer, William Lester, Guy Meier, W. Rhys-Herbert, Lily Strickland, H. Waldo Warner, Mortimer Wilson, Pietro A. Yon, all internationally known."

Take for example the name Yon; there is hardly a recitalist in America today who is ignorant of Mr. Yon's great sonatas and his charming concert pieces of all grades of difficulty from the difficult to the simple melody. His PRIMITIVE ORGAN, ECHO (which can be announced as a canon, which it truly is), and MINUETTO ANTICO are three concert pieces within reach of all—and they are the sort of music that will foster recital attendance. Mr. Clokey at the other end of the alphabet is just beginning his organ catalogue, yet his name is now used as frequently on programs as any other.

Fischer Edition News is the informative and interesting house organ of J. Fischer & Bro. issued from time to time under the editorship of Howard D. McKinney to give advance information to the professional musician on the current publications of the Fischer catalogue; it is full of genuine information of use to program-makers. As an evidence of the firm's alertness to serve the organ profession we recall the Ferrata incident. The OVERTURE TRIOMPHALE was selected by the profession itself as being a piece of unusual merit; but the small remaining edition was soon sold and the work was unobtainable. Immediately noting the interest of the organists themselves, J. Fischer & Bro. reengraved and reissued it. When the N.A.O. met in Portland last year, Mr. Charles Raymond Cronham, municipal organist there, played a composition of his own in manuscript. The work proved its merits in the hearing of it, and is now being made available to all players, through the Fischer catalogue.

It is hardly necessary to point out that the best way to foster the further interest of this or any other publishing house that shows a willingness to make serious investments in the engraving of organ compositions by our own contemporary co-workers, is to make as liberal use as possible of the publications already available when they meet our needs. Who can predict what another 65 years will bring to the front in American composition?

—BUHL OPENING—

Mr. Edwin Arthur Kraft of Cleveland dedicated the Buhl Organ in the Church of the Reformation, Rochester, N. Y., April 10th. The stoplist was published in T.A.O. for March and an unusual group of photographs will be shown in an early issue. The instrument was built by the Buhl Organ Co.



THE MEMPHIS SKY-LINE INVITES CLOSER INSPECTION

The Chamber of Commerce extends to you a cordial invitation to come and see this sky-line for yourself—and stay as long as you can.

MEMPHIS CONVENTION

8TH GENERAL GUILD MEETING WILL DRAW LOYAL LOCAL SUPPORT

ADOLPH STEUTERMAN, dean of the Memphis Guild, issues a hearty invitation to the rest of organistic America to visit Memphis, Tenn., for the Convention of June 4th to 6th, and assures all of a royal welcome. Among the players will be: Charles Galloway of St. Louis, Charlotte Klein of Washington, James P. Johnston of Pittsburgh, Arthur Dunham of Chicago, Arnold Dann now of Asheville, Frank Asper of Salt Lake City, Parvin W. Titus of Cincinnati, Edward Eigenschenk of Chicago, Dr. David McK. Williams of New York, Franklin Glynn of Memphis and Harry J. Steuterman.

Among the speakers will be: Senator Emerson L. Richards, Rev. Charles F. Blaisdell, and Dr. Alexander Russell of Wanamaker's.

Mr. Steuterman will direct his Calvary Choir in a performance of Brahms' "German Requiem", with orchestral accompaniment. There will be one banquet, two receptions, and three luncheons. "Memphis is a charming city," says Mr. Steuterman, "and a real Southern welcome awaits you 'Down in Dixie'".

—MEMPHIS IN GENERAL—

By courtesy of the Memphis Chamber of Commerce we give a few facts and figures, by way of increasing the cordial-

ity of the invitation Memphis is extending to all organists to visit the City during the Guild convention June 4th to 6th.

Memphis is the world's largest market for hardwood lumber, and largest inland market for cotton; it is a "transportation and distribution center for virtually all the lower Mississippi valley." Its manufacturing output is \$180,000,000. It is rapidly becoming the "largest non-producing distributing point for iron and steel."

The Memphis Auditorium seats 7,000 in one hall, 2,500 in another, and 12,500 when both are thrown together into one room. Then new 5m Kimball was dedicated April 9th by Mr. Charles M. Courboin; there are two consoles. (The Editor of our Organ Department will discuss the organ in detail in our June columns.)

Other organs available will be the 3m and Echo Austin in St. John's M. E., six years old; 4m Casavant in St. Peter's R. C.; 3m and Echo Pilcher in Bellevue Baptist; 4m Skinner in the new Idlewild Presbyterian; and a 3m Wurlitzer in the Orpheum, installed in November last year. J. P. Norfleet, Esq., will entertain the visitors with an informal recital in his residence organ.

For visitors who do not behave themselves there are other points of interest, chiefly the Shelby County Courthouse, "a model of governmental architecture," and the new Criminal Courts Building, con-

taining one of the "model jails of the South." There are also Southwestern College, University of Tennessee, West Tennessee State Teachers College, and the two bridges that constitute "the only two crossing the big stream south of the Ohio River."

In one of the parks is the spot where DeSoto first saw the Mississippi in 1541. There is also the largest "animal collection of its kind in the South," housed in the Overton Park Zoo.

And if all this does not induce you to spend your vacation in Memphis, well it's not the fault of T.A.O. or the Memphis Chamber of Commerce.

A Service to T.A.O. Readers

Looking for More?

You may not be looking for more money or more opportunity or a more modern organ or more adequate choir this season, but some of your fellow organists are. You can help them by notifying the *Registration Bureau* of THE AMERICAN ORGANIST whenever you hear of a vacancy. Give all the facts you know; if you have rumors and not facts, give the rumors. The *Bureau* will do the same for you when you want that service. The *Registration Bureau* is a cooperative work conducted by all the readers of THE AMERICAN ORGANIST for the benefit of other readers. Its net results are:

It saves money by avoiding agency commissions payable from the organist's salary; the *Bureau* asks no fee and accepts none.

It helps a church find a worthy organist by giving a variety of applicants to choose from—tried and proved members of the organ profession.

It makes you happy by giving you an opportunity to do a good deed "for the other fellow."

REGISTRATION BUREAU
467 City Hall Station
NEW YORK CITY

A Service to T.A.O. Readers

Historic Churches of the World

By ROBERT B. LUDY

7 x 10, 325 pages, profusely illustrated

\$5.00

The publisher's edition has been sold; the Author's supply was almost entirely destroyed by fire; only a few copies remain. A delightful reference work (by a hotel proprietor and business man) in story and picture, covering Europe and America. A book you will cherish and oft refer to.

ORGAN INTERESTS INC.

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Books and Music for the Organist

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Books

AMERICAN ORGANIST, THE, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ. Or send \$1.00 for an assortment of a dozen mixed copies, and state date your subscription originally began so you don't get copies you have already seen.

ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

EAR TRAINING, FIRST STEPS by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment: 9 x 12, 21 pages.

ENCYCLOPEDIA OF MUSIC AND MUSICIANS by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6½ x 9½, 976 pages, illustrated.

ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6½ x 8½, 232 pages, numerous examples.

FIRST LESSONS ON THE ORGAN by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

HINTS ON ORGAN ACCOMPANIMENT by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

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HISTORY OF AMERICAN MUSIC, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

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Boston

By S. HARRISON LOVEWELL
Official Representative

A SMALL group of organists around Boston is engrossed in the study of Bach's compositions in the Karl Straube edition. As is generally known, this great organist and choral director was born in Berlin and was a pupil of Heinrich Riemann before he began his duties at St. Thomas's Church, Leipsic. Besides being a successor of Bach, Straube was a staunch friend of Max Reger and a Reger enthusiast. His edition of Bach gives evidence of remarkable scholarship. It also discloses the romantic-poetic concepts contained in the organ works of Bach. It is a movement in the right direction. Along broad lines he has done

for organ music of the classical period what Riemann did for the pianoforte music of Bach. Straube and Riemann agree in their phrasing ideas to a degree that is very striking. It is probable that Straube, like Reger, learned these matters from Riemann. That of course is of little moment.

To play a Bach Prelude and Fugue in accord with the "expressiveness" exacted by this edition calls for self-renunciation and ceaseless application. When this is accomplished the result is in marked contrast to the traditionally hallowed manner to which most of us are accustomed. If the group mentioned attain some measure of success in their departure from routinized performance, abundant praise should be given them!

It is the opinion of the writer that Straube has instituted a reform relative to interpretative phrasing in organ playing. It is likely that he has adopted definite principles in the gaining of

credible results. These principles are not discussed by him. What he has presented as new may be accepted or rejected. In one particular, at least, he could have gone a step farther and shifted barlines to their proper places in the metrical scheme. Very much depends upon the correct placing of barlines. Except during the past forty years musicians have given little attention to the actual meaning of barlines. Certain composers of our own time have received credit for originality through a deliberate writing of the barline before the unaccented part of the phrase, a confounding of metrical up-beat and down-beat. Bach, Mozart, Beethoven, and other masters, have often sinned in this particular. They failed to shift the barline each time the metrical form changed. The barline then becomes a commonplace because it will not distinguish between a few measures in nine-eight time introduced in a composition in six-eight time. An example of both wrongly and rightly placed barlines is the Bach B minor PRELUDE. How different the great work looks when all the bar-

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lines stand before the ictus of accented groups!

When the question of barlines is mentioned, organists are hazy in their understanding of its fundamental meaning. It is likely that hardly more than a few have ever made the matter a study and are familiar with the teachings of music history. It could not be expected of them that they would have delved in the Latin treatises of the Thirteenth Century to learn the mensural theory and the meaning of terms like *modus*, *tempus*, *perfectum*, *imperfectum*, *prolation major*, *prolation minor*, *proportion*, *sesquialtera*, and many more. Neither will they have considered the significance of the *punctus divisionis*, the prototype of our barline, as used in vocal works. Our barline did not come into use until about 1600, and that by way of tabulatures for flute or organ. It was indispensable for instrumental music but of little value to singers who sang from a single voice-part. That a musical phrase is composed of two or more motives is axiomatic. The barline is placed before the chief accent, or ictus, of the phrase, or also before the accented beat of the relatively unaccented motive. It should never be placed before an unaccented beat in the metrical scheme. When rightly placed, the motives stand in definite relationships in the period as iambic, trochaic, dactylic, anapaestic and the like, and all irregularities are clearly shown.

Straube, in the estimation of the writer, could have been more radical, and thereby have made a more fundamental use of the barline, shifting it from time to time in accord with the exigencies of the metrical construction, and also even omitting superfluous and purposeless barlines. I trust that others will take up cudgels and express their views even though they succeed in controverting what has been stated in this column.

In his fine residence at Beach Bluff,

Marblehead, with outlook directly upon the ocean (I take this on faith because the day was densely foggy!) Mr. Henry R. Austin, who is the head of the Arthur P. Schmidt music publishing Company and organist-choirmaster at Central Congregational, Boston, has installed a large four-manual organ that is nearly completed. Following the continental manner, the keyboards are numbered from below upward, the lowest being the Great Organ. The fourth keyboard is called the Aerial Organ and is also an Echo Organ. The pipes are at one end of a long room behind a grille. Another part of the instrument is in the basement.

The major part of the organ was built by Hook and Hastings for a church in Chicago. Being replaced, Mr. Austin bought the instrument and had it rebuilt to his own designs by Casavant. It contains about sixty registers and possesses an excellent quality of tone. Right near the console stands an instrument that resembles a diminutive cabinet organ although much smaller, blown by foot power, which is constructed on the principle of the overtones. The intervals are all "pure". The fractional division of the octave obliges additional keys; such an instrument must be learned before a novice can perchance produce musical effects. Whether such an instrument will occasion a literature of its own remains to be seen. As it stands, the tones, to say the least, are interesting even though a neophyte strikes combinations at haphazard that are far from agreeable.

The new 4m Welte for Central Congregational where Mr. Austin plays, was used for the first time on Easter Sunday. In many ways it is a remarkable organ.

For some unexplained reason, there are fewer changes of position among organists than is usual, and yet a few can be recorded. Wellesley Congregational is a lodestone for organists that belong more nearly to the first rank. With the retirement of William S. Self, a successor has been found in Herbert W. W. Downes who comes from All Saints', Providence. For a long period Mr. Downes was at St. Stephen's, Boston. This latter parish removed to a new location and the property was sold to the Cardinal to form an Italian parish.

After a short tenure at the First Presbyterian, Harry L. Sargent becomes organist of Hancock Congregational, Lex-

ington. For many years this position was held by J. Frank Donahoe who for nearly a generation was the organist of the Cathedral of the Holy Cross; he is a man of extraordinary musical gifts, memory and faculty of extemporization.

A new organist is yet to be found for St. James's Episcopal, Roxbury. This is a fine stone church built a hundred years ago. The chancel, sanctuary, altar and reredos are the work of Dr. Ralph Adams Cram. The organ was originally constructed by Jesse Woodberry and then rebuilt and an Echo Organ added by the Frazee Company. The interior of the church is beautiful. The services are moderately "high".

An item of rather unusual interest appeared in a recent newspaper about Kenneth Shaw Usher who has observed his twentieth anniversary at the Mount Vernon Congregational. Mr. Usher is a graduate of Harvard and studied music under Prof. John K. Paine and Walter Spaulding before going to France to study under Widor. He is abroad for the summer; the last Sunday in April he played at York where he at one time received training under Dr. T. Tertius Noble. Prof. John P. Marshall will supply for him during his absence.

To remain so long as ten years in one position these troublesome times calls for specific mention. Frank P. Wingate has been celebrating his tenth anniversary at the Brookline Baptist. He is a graduate of Bates College, and is principal in the Chelsea High School.

For a summer at least, Ethelbert Nevin, the popular composer, was organist at Christ Church, Quincy. The organ there has been reconditioned and on Easter Sunday, Mr. Edward B. Whittredge, organist, gave a recital.

The second Sunday after Easter about 3000 persons attended High Mass at the Cathedral of the Holy Cross. To one familiar with the older regime, the present is vastly different. The music is kept within the shortest possible bounds. Because the choir is composed of seminarians from Brighton, plain chant is the favored form of music. This work is carried on antiphonally with the sanctuary choir of boys. The whole service lasts less than an hour. The organist, Mr. Philip Ferraro, is given an opportunity before Mass to play elaborately on the magnificent organ. He takes advantage of this opportunity. It is rumored that considerable money is soon to be spent in reconditioning the organ and modernizing it. Should this work be done in a liberal way, the instrument will be unequalled in majestic qualities by any organ in Boston. At the time it was built in 1875 it ranked as the second largest in America.

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A Review of the Times

MR. HARVEY GRACE, the brilliant Editor of the London Musical Times, and in the character of a mythical gentleman known as Peabody, writes some trenchant truths in *The Rotunda*.

"Every instrument is far more interesting to play than to hear and this applies above all to the organ on account of its somewhat fatiguing tone, and also because its repertory is necessarily intellectual rather than emotional in its basis. I can well imagine the keen pleasure, both physical and mental, that a fine organist gets from playing his instrument. But he ought to remember that his hearers can have no part in the first pleasure, and only a small share in the second. Many of the complexities in organ music that are apparent to the player, both by reason of familiarity and because he has the printed page before him, are lost to the untrained hearer; even the trained ear can grasp only a few of the details in the welter of sound that usually results from complex polyphony played loudly in a big building."

Why so little organ music over the radio? I mean real organ music of a melodious and attractive type, not the so-called organ music of 'movie' atmosphere and senseless glissandos. The radio is doing much in the direction of educating the people of this country to the beauties of good music, but unfortunately in the multitude of the programs, the dross predominates.

One of the most unfortunate traits of the average church organist vs. the average theater organist, is the manner in which each vindictively attacks the work of the other, with no sincere effort whatever to understand anything of the problems or traditions that control the actions of the man criticized. The church organist calls his theater brother a one-legged swell-pumper, while the theater organist is quite likely to retort that his church brother is an uninteresting old-fogy. Anyway, after the present movietone phase has passed into the limbo of forgotten things, and the sadly dwindling congregations and empty organ-recital

halls have again become peopled, real organ music played by real musicians will again take its rightful place, both in the theater and in the church, not to include also the concert hall. The arrogant and little educated salary-collectors of both theater and church will be faced with audiences and congregations that at last are discriminating.

Why do editors of standard works think is necessary to 'improve' these compositions when preparing them for the press? A glaring instance comes to mind in connection with a new edition of that inspired Motet, the "PANIS ANGELICUS" of Cesar Franck. A cultured musician edits this work for publication by one of our best publishers of church music. He thinks it necessary to change the voice parts, and to make additions to the harmony of the famous Frenchman. 'Gilding the lily' is not necessary in masterpieces such as this. If Cesar Franck had intended his composition to have these additions and changes he no doubt would have inserted them himself.

—SAN DIEGO—

Los Angeles organists excursed to San Diego and the two Guild Chapters had a festive day, including an auto trip across the border into Mexico, for a lunch at Auga Caliente, followed by the games in the Casino. "Some participated but without much profit, as roulette and black jack took all their small change." Returning to San Diego they went to Balboa Park for a recital by B. Ernest Ballard and Clarence Mader on the Out Door Austin where Dr. H. J. Stewart presides virtually every day of the year in an organ recital. Dinner was enjoyed at the San Diego Hotel, and then in the evening Dr. Stewart, Marguerite Barkeley Nobles, and Royal A. Brown gave a program on the new 3m Pilcher in the First Methodist. Thus a red-letter day was made of April 8th. The Pilcher had been dedicated the day before by Dr. Stewart, in a program using two of his own compositions. American composers thus represented by the Guild in these two programs included Stewart, Stoughton, Diggie, Clokey, Yon, and Sowerby. Wonder if the West hasn't something to teach the East officially in this direction?

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Philadelphia

By EDWARD R. TOURISON
Official Representative

HENRY S. FRY opened the new Freeman Memorial Organ at Trinity Lutheran, Germantown, built by Mudler-Hunter of Phila., a 3m and Echo, about 35 stops.

A new \$9000 Kilgen was opened by Newell Robinson in the Lutheran Church of St. Simeon, where William R. Bailey is organist.

The Glee Club of University of Penna., under the direction of Dr. H. A. Matthews, gave its Annual Musicales March 10th, in the Church of St. Luke and the Epiphany, where Dr. Matthews is organist.

Mendelssohn's "Thirteenth Psalm" was given by choirs of St. Paul's Episcopal and St. Michael's Lutheran on March 3rd. William Timmings is organist-director of both churches, conducting the former service at 4 and the latter in the evening. In like manner, Matthew's "Triumph of

the Cross" was sung on Palm Sunday.

Just as Washington crossed the Delaware, so did several Philadelphia organists on March 18th, to participate in the program of the monthly meeting of the Camden N.A.O. Newell Robinson gave a brief sketch of Edward MacDowell and then played orchestral parts of his D minor Concerto, with Le Roy Anspach at the piano. Mr. Anspach was winner of the 1925 Gold Medal at Phila. Musical Academy, and recently played the same Concerto with the Women's Symphony Orchestra of Phila. A new number in mss., Concert Prelude by Geo. A. A. West, of St. Luke's, Germantown, was played by Francis Murphy, Jr., of St. Jude and the Nativity, with Mr. Robinson at the piano. Wenner Laise and Mr. Robinson then presented Clokey's Piece Symphonique. A delightful social hour followed.

Alexander McCurdy played a series of Saturday afternoon recitals in March at the Second Presbyterian. Mr. McCurdy conducted Dvorak's "Stabat Mater" at St. James March 27th, the choirs of St. James and Second Presbyterian combined

for this occasion. Thirty-seven members of the Phila. Orchestra, in addition to Frederic R. Coles at the organ, provided the accompaniment.

The Brahms Chorus under the leadership of N. Lindsay Norden gave a splendid performance of Bach's "Passion According to St. John" in First Presbyterian on March 28th, with Rollo Maitland at the organ, Roma E. Angel pianist, and a portion of the Phila. Orchestra, making a most exquisite accompaniment. Mr. Maitland played Brahms's "Oh World I E'en Must Leave Thee" in memory of S. Wesley Sears, who for 18 years was organist at St. James Episcopal, and who departed this life March 7th.

The choir of First Baptist under direction of Frederick Maxson, F.A.G.O., sang Mercandante's "Seven Last Words" on Good Friday afternoon. A number of Phila.'s most prominent soloists assisted. Ralph Kinder played a recital on the recently installed 4m Austin at Drexel Institute on April 10th.

The Choral Art Society under Dr. H. A. Matthews gave a splendid concert on April 10th in the Academy of Music.

William Timmings, F.A.G.O., is to be congratulated on the acceptance for publication this past month of the following: Cantata, "The King Shall Come", Summy.

Two Piano Numbers, Schirmer.
Anthem, "Blessed are the pure", Pres-ser.

Anthem, "Thou Hidden Love of God", Chappell-Harms.

The parish of St. Matthew's Episcopal, as well as many friends, are extremely sorry to learn of the severe illness of Albert Gardner, organist of St. Matthew's for 53 years.

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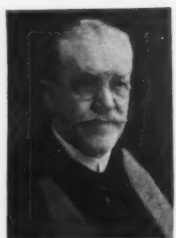
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Representative



DURING the time which has elapsed between the writing of these notes and the appearance of the last, several British musicians have joined the great majority; but, for the most part, these have been conspicuous for their activities in some of those departments of musical life which are not the immediate concern of *THE AMERICAN ORGANIST*. Yet I think there should not be passed without mention the death, on January 30th, of Thomas Bertenshaw, a master at the City of London School, whose text book on musical form is one of the best of its kind for the average student. Another name to be noticed here is that of Dr. Lawrence Walker, for many years lecturer at Queen's University, Belfast. Also, in February, at Bath, there passed away at the age of 75, Milton Wellings, a popular song writer of more than a quarter of a century ago.

From "information received," I gather that some of my numerous American friends have been surprised at my silence concerning the School of English Church Music established by Dr. Nicholson, the former organist of Westminster Abbey, near Chislehurst, in Kent. I have not been indifferent to this matter, but have been waiting and watching to see how the scheme would mature. It now appears that suitable premises for a model choir school have been secured in one of the most salubrious parts of the south-eastern county, with equipment already donated and deposited, and with educational facilities for the boys close at hand. A 2m organ has also been presented, the idea being to have daily services of various types, the boys supplying the treble part, and the resident staff, adult pupils, and visitors, the other parts. Courses will be arranged for the training of choir-masters and church organists; the boys, in addition to vocal training, having the opportunity of studying the organ, piano, violin, theory, etc. Visiting lecturers, or commissioners, will attend churches or centres as arranged or requested, the first of these "missioners" being, I understand, Mr. Harvey Grace, Editor of *The Musical Times*. From this it will be evident that the scheme is much more extensive than that inaugurated by the late Rev. Sir Frederick Gore-Ouseley, on the western side of the country, at Tenbury, in Herefordshire. Of course Dr. Nicholson's enterprise appeals for the most part to adherents of the Episcopal Church. There does not seem to be any effort or desire to provide for the particular needs of what an otherwise bright little lassie once called "another abomination." This seems a matter for regret in these days in which the difficulties of forming exclusively male-voice choirs are largely on the increase, and when churches of all denominations are being compelled to secure women choristers in order to carry on a musical service at all. Nevertheless,

within its limits, and always provided Dr. Nicholson does not allow himself to become a tool in the hands of any clique or party in English church music, his venture deserves nothing less than an unqualified success.

Just at present there seems to be an unusually quiet time in organ recital work and private or personal music activity generally. The reason for this cannot be referred to the partially observed season of Lent, long ago described by Professor Momerie, of King's College, London, as "an effete discipline." The root of the trouble lies much deeper, and is to be found in the lack of material prosperity to which I alluded in my notes at the end of 1928. Then, in addition to the unsatisfactory condition of trade and the increase in unemployment—the two distinguishing features of the present inapt and inept Government—there is the crushing competition of the wireless and the gramophone, the lure of the picture houses, and the abominable tax upon concerts and musical entertainments generally. Thus it is that the attention of "the young and rising generation" is being drawn away from music properly so called, and obstacles are placed in the path of both concert-goers and concert-givers.

On all hands I am hearing of university graduates and composers of ability deprived of all but a mere tithe of their former connections, and capable organists compelled to abandon the church for the cinema for which they have neither training nor any particular liking. In the concert room the almost exclusive performance of the so-called futurist music is discouraging the regular supporters of the art, and causing the man in the street to regard music as the least unpleasant of noises, perhaps, but most certainly the least interesting, and, occasionally, one of the most expensive. From this the reaction causes our friend just mentioned to fall into the open arms of the jazz-merchant, and so really good music of an understandable type finds neither audience nor sale.

Then, in the churches, the narrowness and bigotry, to say nothing of the aggressiveness, of the supporters of the class of music to be found in many of the pages of the so-called "English" Hymnal, is checking interest and participation in psalmodic exercises in particular, and in worship music in general, by the very people who go to church to support it. Only recently one of these psalmodic fanatics, for I can call them by

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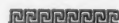


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If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

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no better name, not content with sneering at the Victorian writers who gave us hymn-tunes every worshipper in the country and elsewhere could sing, actually had the audacity to submit a list of twenty tunes suitable for public worship. Of these only four or five were genuine English hymn-tunes, the "residue thereof" being plain song adaptations, German chorals, or feeble folk-songs of secular or doubtful origin. Hence part-singing, one of the strong points of English music, is being set aside in favor of a vulgar unison shout; this, indirectly, leading to the breaking up of our choral societies and the breaking down of our national reputation for sight-singing.

Unfortunately the remedy for all this is far to seek. Undoubtedly a great deal could be done by the return to power at the general election, in May, of a Government pledged (as the Liberal party now is) to reduce unemployment—at least to the normal—within twelve months, by

the embarkation on badly needed constructive operations looking to a revival of commerce in general. In this revival of trade, music—and I venture to think religion also—would receive increased attention. My father, a Congregational minister of saintly memory, taught us that a thousand dollars would place many a man, and many a woman too, incomparably nearer the kingdom of God as well as the kingdom of art than either had ever been before or would ever have been otherwise. In this respect my father was a prophet. He stood "upon the tower" and believed that although the vision tarried it would "surely come." We have need of men of musical and well as theological vision in these difficult days. I wish I could feel more sure of my inclusion amongst their number.



STEPHEN FOSTER

MEMORIAL PROJECTED FOR HIS HONOR
IN HIS NATIVE CITY

A SHRINE of music will be erected to the memory of Stephen C. Foster, famous composer of songs, in his birthplace, Pittsburgh, Penna.

It will stand in the heart of the City's "cultural center" and will be a unit of a remarkable architectural grouping of which the Cathedral of Learning—the 42-story University of Pittsburgh college building—will be the dominating feature.

There are now two other memorials to Foster in Pittsburgh, a statue in one of the City's parks and a house located in the district where he was born in which are collected mementoes of the composer's life. It is felt that these are not an adequate recognition of the genius of the man in his native city.

The project has been locally conceived and planned, but since Foster and his works are known and loved throughout

the world, this memorial will belong to the nation and music lovers throughout the country will have opportunity to participate in building it.

The memorial will be constructed in early American architecture, simple as the words of Foster's songs, yet beautiful as their melodies. Among its interior features will be a museum of Fosterana, and an auditorium capable of seating 1,000 persons. There will be ample space on the stage for a chorus of 100.

The idea for the memorial originated with the Tuesday Musical Club of Pittsburgh, an organization which has existed for forty years, and with 1,300 members. Other associations of the city and leading Pittsburghers have pledged their co-operation in the effort to secure the building fund of \$500,000.

This fund will be used only in the actual construction of the memorial; the expense of the fund-raising effort has been underwritten; the ground it will occupy has already been donated, and the perpetual maintenance of the building provided for.

Stephen Collins Foster was born in Pittsburgh on July 4, 1826. The signs of Foster's genius manifested themselves early and his first published song, "OPEN THY LATTICE LOVE", was written at the age of sixteen. From that time until his unfortunate death at the age of 37 he worked industriously at his music, producing a total of more than 160 songs. His melodies are more widely known than those of any other American composer and his best songs are accepted as genuine American folk-music.

Foster received small reward for his music and suffered great hardships, but he left a name that will go down through the ages.

Readers of T.A.O. who wish to have a part, however small, in the erection of this memorial to American musicianship, are invited to send their contributions to the Stephen C. Foster Memorial, 423 Wood St., Pittsburgh, Pa. Certainly no other marked the beginning of American music composition as did Stephen Foster.

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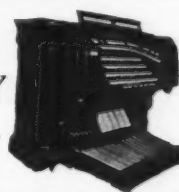
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—PALMER CHRISTIAN—
 RECITAL IN NEW YORK APRIL 17
 ST. GEORGE'S CHURCH

AT LAST the very large and quite unusual double 4m Austin Organ in St. George's Church, New York City, has found its master in a public organ recital. Its only other master hitherto has been the organist of the Church, Mr. George W. Kemmer. Organs and olives are pretty much alike, we must learn to like them. The organ won't draw of itself, like a fight on a street corner or a nice big fire. We shall come back to the drawing in a moment; the program was:

Karg-Elert—In Dulci Jubilo
 Karg-Elert—Impression
 Gigout—Scherzo
 Bonnet—Rhapsody Catalane
 Rambeau—Minuet
 Krebs—Trio
 Bach—Toccata, Adagio, Fugue in C
 Russell—Up the Saguenay
 Schumann—Sketch Df
 Debussy—Blessed Damsel Prelude
 Vierne—Finale (1st)

With this program, no fault can be found. The Bach is rightly placed; the opening and closing numbers are appropriate. And the process of succession has been so carefully attended that the extremely valuable element of contrast comes to the rescue admirably.

Personally, I do not care for the IN DULCI; it's too likely to be a jumbled mess of nothing plus everything, yet Mr. Christian's registration saved it beautifully and the recital started auspiciously. Mr. Christian had not been playing sixty seconds until every organ-wise observer realized that this was, at last, a genuine organ recital; they cannot possibly be it not on an average organ somewhere or anywhere, but on St. George's own organ. There are too many promiscuous organ recital; they cannot possibly be done well. Mr. Christian took the time to do this well; he labored at the console for several days, which he could do in this case, because he arrived in the East the previous week.

Dr. Clarence Dickinson deserted the other eight thousand and some odd jobs he should have been doing, and came for the first part of the recital. The player's artistry and perfect command of the great instrument induced him to stay to the last note, just as it induced the whole audience to do, with the exception of two. I was in the rear as usual and saw what was going on. In all former recitals the audi-

ence began to depart in peace after the second, third, or fourth number. Not so this time. I believe it was the superbly beautiful soft registrational effects, plus the delightful element of contrast in the program, that held them.

There was considerable echo, which makes it impossible to analyze the player's crispness or lack of it; an echo hides crispness and produces a jumble—that notorious left hand jumble peculiar to the organ alone of all mediums of music.

The Karg-Elert IMPRESSION, the Bach ADAGIO, the Debussy, all were filled with most charming registrational colorings, produced with unexpected variety and with not an error in judgment or taste. Mr. Christian, whether we like it or not, is an artist. He is a superb artist. There is that repose, that feeling, that poetry, which bring complete peace and contentment to a critical hearer; we never say inwardly, Now why did he do that?

St. George's organ is divided, but for the first time in public recital, an organist made use of the resultant possibilities. The Gigout began this exhibition and the Schumann carried it to even higher flights of delightful fancy. The work of Dr. Alexander Russell is fully realized only when we hear it played as Mr. Christian played the SAGUENAY excerpt. Dr. Russell planned four movements in a set of St. Lawrence Sketches, three of which have been published and are constantly appearing in recitals. Any recitalist who does not play them, is missing some of the finest, most picturesque, most captivating gems in all organ literature, gems that mean so much pleasure to every member of the audience, learned or a ditch-digger.

The public press gave little advance attention to this recital; it is for our organistic press to give it the attention it merits. "It is requested that there be no applause." Another funeral, no doubt of it. We feel it in our bones. Music cannot thrive thus. Nor can executive or creative musicians. Would the Almighty knock the roof off a church just because a congregation applauded? Is there any honest reason why we should

not applaud? If we go to church for a recital, we go to be pleased, to be made happier. If the recitalist succeeds, it's more creditable than if he fails. The noise of our applause is not going to advise the Sublime Ruler of the Universe that we're using one of His houses to entertain ourselves; He knows we're there, and He knows what we're up to. I wonder if the independent and clear-thinking Rector of St. George's should not set the pace and ask his audiences through the week to be honest enough to applaud if they feel like it? From all I can see of the evidence in the case, it is entirely man's doing to be dignified and reserved; and it's only following the invitation of the Almighty to be happy and open-handed with our lives and our emotions. This is degenerating into a sermon.

Now for the commercial aspects. Here we had the finest exhibition of artistry that has yet been given at St. George's own particular organ, and it held the crowd to the last note. But it did not

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have the advance announcement such as was given to each preceding recital. I believe it is the duty of the American recitalist to supervise this advance advertising and pay the bill himself if he must. A business man, looking at the St. George record, would say that the first recital was the best because it had the largest crowd, and that the last was the worst because it had the smallest. Against this verdict he would find himself fighting his own inner convictions, for he would realize that the former recitals were exhibitions more or less painful to him because they were so unnecessary, whereas somehow or other this thing was filled with so many perfectly beautiful and satisfying moments.

Against these figures we can point out that the first recital had the greatest novelty and was the best advertised from every viewpoint, and that each succeeding recital has drawn a smaller and smaller crowd, and that when a genuine artist in genuine sympathy came along, he had to drag against the record of the three former recitals that had failed to satisfy. If organ playing is to degenerate into a matter of touching keys cleanly and rapidly, I say away with the whole silly business. But we are talking about the art

of organ playing on the one particular organ in St. George's Church. At last that has been made a matter of art. Technic? It's silly to think about technic when Dr. Dickinson, for example, has a hundred pupils to whom he gave all the elements of technic. Technic is as simple, as elementary, as inessential as the dirt in which grew the wheat from which was made the flour that ultimately was baked into a sweet-tasting chocolate cake. So why talk about either ground or technic? The everlasting reversion to technic has held the recital back to a mere exhibition. Suppose we forget technic, when dealing with an artist, and talk about art.

Mr. Kemmer sent tickets to all organists. That's not enough. We organists, each for ourselves, can always play better than the other fellow anyway. It's the public we must reach. Suppose an inch advertisement had been placed in six of the best newspapers in Tuesday and Wednesday editions, and this notice in the reading columns?

"Palmer Christian Plays"

"The noted six-foot-two organist at the great Skinner Organ in the University of Michigan has been granted leave of absence to accept the invitation of the Trustees of St. George's Episcopal Church and play a recital on the great double-organ installed there as the gift of J. P. Morgan in memory of his father, the noted financier. A part of the program, Wednesday evening at 8:30, will be a pedal solo in which the performer will not play with his hands but with his feet."

Now what would that have done to a curious public in search of genuine

novelty in any possible form of entertainment? It would have packed St. George's to the doors. And unlike former audiences, this one would not have been sent empty away. T.S.B.

Detroit

By ABRAM RAY TYLER
Official Representative

THE month of March was characterized by much good Lenten Music, and went out in a blaze of glory with Easter Music including a Sunday Pop at the Orchestra Hall with the big chorus of the Society as well as the Orchestra. The organists at the Art Museum have been Neva Kennedy Howe, George W. Andrews of Oberlin, William I. Green, Ernest R. Bowles of Toronto, and your humble servant. The programs have been interesting, but with no outstanding novelties, but, interested audiences evidence the value of the work.

A great loss to the musical fraternity is the death after a long illness of Mary Christie Morse, daughter of Mrs. Mary A. Christie, and wife of Charles Frederic Morse, both well known organists. Mrs. Morse was a most gracious hostess and was concerned in all the musical life of the community. Our sympathy is with the family.

Guy Filkins, who has by the way become the local correspondent of The Diapason, completed his series of recitals, but, the world has afforded little of the spectacular. Our mutual friend Edward C. Douglas has been doing fine work as organist and choirmaster at St. Matthews P. E.

The Guild has waived March but the Bohemians had an interesting program presented by Giorgio Galvani the well known Baritone of Temple Beth El and Carl Beutel the new piano pedagogue at the Conservatory. Mr. Galvani sang a little song of mine "The Night Hath a Thousand Eyes" (Mss.). With a cold to fight he did beautiful work. Mr. Beutel played his very amusing New York Scenes, thus adding another composer to the Club's already fine list. Spring fever has your Correspondent and his brain is fagged. So, farewell.

Joseph W. Clokey

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Recital Selections

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TRINITY—MOORESTOWN, N. J.
Dedicating 3-50 Hall, April 12th
Guilmant—Sonata 1, two Mvts.
Gounod—Berceuse
Martini—Gavotte
Handel—Largo
Bach—Fugue Gm
Guilmant—Marche Funebre et Chant Ser.
Kunder—Jubilate Amen
Thomas—Gavotte
Andrews—Reverie of Home
Dubois—March of the Magi
Thayer—Finale (Son. 1)
The stoplist was drawn by the Hall Organ Co. and is an excellent example of true usefulness in an organ; it will be reproduced in later columns. The tower Chimes are playable from the organ console.

FRANCIS E. AULBACH
CHURCH OF EPIPHANY—CHICAGO
Mendelssohn—Sonata 1
Bornschein—French Clock
Schubert—Serenade
Nash—Water Sprites
Clokey—Fireside Fancies 3 Mvts.

PAUL ALLEN BEYMER
CLEVELAND MUSEUM OF ART
The following program was given by Mr. Beymer March 10th and every Sunday in March thereafter "so that they who wish may become more familiar with it:"
Bach—Prelude and Fugue Em
Erauzquin—Elevacion
Bonnet—Romance sans Paroles
Jacob—Vendanges
Karg-Elert—Canzone
Karg-Elert—Finale Quasi Ritorno
The following program of Jewish religious music was sung by the Temple Choir under Mr. Beymer's direction:
Yisroel Am Kdeishim—Traditional (b)
Michomocho—Rogers
Tzur Yisroel—Traditional (a)
Veshomeru—Binder
Father of Mercies—Engel (b)
Adon Olom—Rogers
Veshomeru—Schlesinger (s)
El Yivne Hagalil—Saminsky
Eli Eli—Traditional (t)
Four "table songs"
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Initials indicate works for solo voices.

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Oberlin Conservatory of Music; Conductor,
Oberlin Musical Union;
Organist, United Church (Congregational)
195 Forest Street, Oberlin, Ohio

WALTER BLODGETT
UNIVERSITY OF CHICAGO
EXCERPTS FROM DAILY PROGRAMS
Guilmant—Allegro (Son. 1)
Friml—Petit histoire
Hue—Chorale varie
Sowerby—Carillon
Simonetti—Madrigale
Stebbins—The Swan
Delamarter—March for Children's Festival
Bossi—Hour of Joy
Russell—Basket Weaver
Sowerby—Rejoice Ye Pure in Heart
Guilmant—Son. 5: Allegro, Adagio
Bonnet—Caprice Heroique
Camidge—Adagio, Minuetto
Bonnet—Paysage
Bonnet—Elfes
Mulet—Carillon Sortie
Noble—Solemn Prelude
Gaul—Daguerreotype of an Old Mother
Marsh—Young Girl in the Wind
Dupre—Fugue Gm
Schumann—Canon Bm
Bonnet—Spring Song
Taylor—Through Looking Glass
Renner—Kantilene

PALMER CHRISTIAN
LADY OF MT. CARMEL—CHICAGO
Dedicating 3m Skinner, March 24
Hollins—Overture C
Karg-Elert—Impression
Guilmant—Scherzo (Son. 5)
Vivaldi—Bach—Largo
Rameau—Minuet
Bach—Prelude D
Russell—Saguenay
Dickinson—Reverie
Mulet—Rock Toccata

Mr. Christian also dedicated the 3-30 Skinner in the First M. E., Kalamazoo, Mich., March 21st, using the above program, adding the Allegro to the Vivaldi-Bach, and playing Gilson's Flemish Prelude and Schumann's Df Sketch in place of No. 7, and the Vienne Finale (First) in place of No. 9.

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Warner—Sea Sketch
Jepson—Les Jongleurs La Zingara.
Reubke—94th Psalm Sonata selection
Wagner—Die Walkure Fire Music
Clokey—Canyon Walls. Wind in Chimney.
Landis—Cantilene. The Mountains.
Barnes—Chanson
Boellmann—Toccata (Gothique)

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RECITALS — INSTRUCTION

REV. DON H. COPELAND
DAVID'S REFORMED—DAYTON, OHIO
March 10, Dedicating Hook-Hastings
Day—King of Glory
Nevin—In Memoriam
Schubert—Ave Maria
Kinder—Duke Street Fantasia
Baldwin—Bethany Voluntary
Nevin—Will o' Wisp
Wagner—Liebestod
MacDowell—Wild Rose
Yon—Hymn of Glory

EDWARD C. HALL
FIRST BAPTIST—BUTTE, MONT.
100 Musicale, March 10th
Bach—Prelude and Fugue Em
Hummel—Adagio Fm
Hall—Religious Meditation
Bartlett—De Profundis
"Father All Holy"—Hall
"Sanctus"—Gounod
"Divine Love"—Hall
"All to Thee"—Hall
"Rejoice the Lord is King" Berwald
"Nearer my God to Thee", hummed by
choir

GRACE LEEDS DARNELL

Mus. Bac., F.A.G.O.
Organist & Director of Music
St. Mary's Church, New York City
Instructor
Greater N. Y. Federation of Churches
Music School
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Phone: Chelsea 9897

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Mass.

FRED FAASSEN

SHILOH TABERNACLE—ZION, ILL.
Noble—Solemn Prelude
Sturges—Meditation
Friml—Russian Romance
Massenet—Angelus
Guilmant—Marche Funebre
Mason—Cathedral Shadows
Russell—Bells of St. Anne
LYNNWOOD FARNAM
HOLY COMMUNION—NEW YORK
Bach Series, 14th Program

Fugue Dm
Six Easter Choral preludes:
In Death's Strong Grasp
Jesus Christ Our Great Redeemer
Christ is Now Risen Again
Blessed Christ is Risen Today
Ere Yet the Dawn
Today Triumphs God's Son
Prelude and Fugue A
Five Easter Choralpreludes:
In Death's Strong Grasp Dm
Do. in Fantasia form
Do. in Em
Jesus Christ My Sure Defense
Christ is Now Risen Again
Fugue G

DONALD C. GILLEY

EARLHAM COLLEGE

Handel—Water Music
Bach, Franck, Vienne
Sowerby—Carillon
Yon—L'Organo Primitivo
Mulet—Rock Toccata
EARL W. ROLLMAN
FIRST BAPTIST—READING, PENNA.
Faulkes—A Mighty Fortress
Stebbins—Dusk Gathers
Jenkins—Night
Boellmann—Menuet Gothique
Couperin—Soeur Monique
Bornschein—French Clock
Bonnet—Concert Variations
EDWIN STANLEY SEDER
WESTMINSTER CHURCH—WINNIPEG
Casavant Organ
Hollins—Concert Overture Fm
Zimmerman—Minuet (Mss.)
Bach-Griswold—Walk to Jerusalem
Schubert—Ave Maria

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Church

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Handel—Water Music
Tchaikowsky—Dance of Reed Flutes
Clokey—Canyon Walls
Seder—Chapel of San Miguel (Mss.)
Andrews—Scherzo (Son. 2)
Kessler—Romance (Mss.)
Mulet—Carillon-Sortie

HENRY F. SEIBERT

TOWN HALL—NEW YORK

Last Recital of the Season

Ravanello—Christus Resurrexit
Schubert—Ave Maria
Stoughton—The Pygmies
Wagner—Prelude to Parsifal
Wagner—Evening Star
Yon—Pedal Study

ADOLPH STEUTERMANN

CALVARY—MEMPHIS, TENN.

67th Recital

Rosseau—Prelude et Cantilene
Debussy—Ballet
Goodwin—In the Garden
Mendelssohn—Spring Song
Widor—Andante Cantabile (Fourth)
Bonnet—Rhapsodie Catalane
Bossi—Alla Marcia
ORRIN CLAYTON SUTHERN
TRINITY CATHEDRAL—CLEVELAND
Cole—Song of Gratitude
Stebbins—In Summer
Franck—Piece Heroique
Franck—Cantabile
Kinder—Grand Choeur
Guilmant—Caprice
Vienne—Finale

DR. LATHAM TRUE

CASTILLEJA SCHOOL

Program of First Movements

Yon—Sonata Cromatica
Barnes—Op. 37
Rogers—Sonata Dm
Stewart—Chambered Nautilus
CARL WEINRICH
REDEEMER—MORRISTOWN, N. J.

Six Lenten Recitals

BEFORE retiring from Morristown to his new post in Philadelphia, Mr. Weinrich gave a series of Lenten Recitals, including a guest recital by Miss Lillian W. Little; a French program consisting of 5 Vienne and one Dupre; another consisting of 4 Dupre, 3 Vienne, and Jacob; a Bach program of 6 numbers; a Franck program, the Chorales in E and Am, Pastorale in E, and Andante and Finale; and the following:

American Program

Barnes—Prelude (Son. 1)
James—St. Clotilde Meditation
Sowerby—Calvinist Hymn Prelude
Andrews—Scherzo (Son. 2)
Stoughton—Enchanted Forest
Barnes—Toccata Gregorian

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Director of Music,
Charleston Public Schools.
Conductor, Charleston Choral Club.

New York

BACH CANTATA CLUB gave another concert April 3rd at Old Trinity with Channing Lefebvre at the organ; Dr. Stoessel conducted. The B minor Mass is scheduled for May 1st in St. George's.

The Roxy Theater orchestra and chorus gave "The Messiah" in part, for their Easter radio program.

The National Bureau for the Advancement of Music has issued a 400-page book on Music in Industry.

Paderewski's New York recital for next year's tour comes No. 8th in Carnegie Hall; this begins his 70th tour of America since his debut in 1891. Mr. Paderewski was absent from the concert stage for five years while he was premier of Poland.

The Beethoven Symphony has filed schedule of bankruptcy; debts, \$93,305; assets, \$212.

The Guilman Organ School, under the direction of Dr. William C. Carl, held its Spring Reunion April 15th, for Alumni and students.

Deems Taylor has selected Elmer Rice's play, "Street Scene", as the subject of his second opera, commissioned at \$10,000 by the Metropolitan; this subject is to displace the former subject, upon which the composer had already spent more than a year's work.

Wurlitzer's New York office recently sold one of its famous violoncellos for \$100,000.

Dr. Alexander Russel of Wanamaker's presented a Dupre pupil, Mrs. Fernande Breilh in debut April 5th, including an improvisation in sonata form, three movements, themes by six New York musicians.

Herbert Staveland Sammond presented his Morning Choral in the Spring Concert in the Brooklyn Academy April 11th.

The Symphonic Band of the Royal Belgian Guards opened their American tour of 50 concerts in the Metropolitan the middle of March.

The famous Flonzaley Quartet closed its 25-year career on March 17th with a concert in Town Hall, raising \$5,000 for the Musicians Foundation fund for aged musicians.

The Dayton Choir officially called on Mayor Walker and sang "Golden Shoes" in the corridor of City Hall, March 18th, before sailing for their European tour.

Rabbi Wise and his Free Synagogue

have bought a property for one million and will build their own temple; they have been using Carnegie Hall.

Friends of Music are asking \$160,000 as a fund to inaugurate their own orchestra; Bodanzky plans to retire from the Metropolitan and run the F.M. exclusively.

Trinity Church has finally lost its long battle for \$131,340 from the City for damages supposedly done by the subway; the walls began to show cracks and much repair work had to be done.

3000 out-of-work musicians paraded March 20th in protest against the sound-film.

The National Broadcasting bureau says \$11,000,000 was the bill last year for musicians, and that performers earned a third of their entire income from radio.

—SCRANTON—

THE Chamber of Commerce gave the fifth and last of its Sunday Afternoon concerts by musicians of the community on March 24th, in "a program of garden pictures", with voice, piano, and organ music, the latter by Miss Ellen M. Fulton, the "garden pictures" representing by colored slides the "gardens belonging to Scrantonians" accompanied by the music suggested by the pictures themselves.

The third concert was a program of music written for children, with songs, and piano and organ numbers. Miss Fulton supplying the organ music.

Mr. Alwyn T. Davies was the organist of the March 3rd concert. The series be-

gan with a program by the Frederick Chopin Choir of St. Stanislaus Polish Catholic Church, under the direction of Mr. A. B. Pilkuski.

During Lent there was a series of Friday recitals in St. Luke's, Mr. Leon Verress playing four recitals and the guest artists being Miss Fulton, and Ernest D. Leach. The American composers represented were:

Barnes—Caprice
Jepson—Pantomime
Kinder—Jubilate Amen
Stoughton—March of Gnomes

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Polish
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Ver-
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repre-

—UNIVERSITY AUSTIN—
THE University of Pennsylvania, pre-
sided over musically by Dr. Harry Alex-
ander Matthews, dedicates its new or-
gan May 9th in a special concert directed
by Dr. Matthews, in which Mr. Rollo
Maitland is the exponent of the organists
art.

This organ constitutes (for those inter-
ested in world-records) the largest Uni-
versity organ in the world. It is the great
Sesquicentennial organ built by Austin to
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representative Philadelphia organists.
After the sad Sesqui celebrations were
concluded, the organ problem remained,
till Mr. Curtis decided to purchase it and
donate it to the University.

Austin workmen, headed by Mr. Fred
Rassman, have been working on the in-
strument for many months, erecting and
refinishing it, so that in its new home it
will have better housing and be a better
instrument than it had opportunity to be
originally. As is customary, the opening
numbers on the organ will undoubtedly be
played by Mr. Curtis himself. Though a
man of tremendous wealth and tremen-
dous commercial problems, Mr. Curtis
ever retains his interest in the organ, and
his own fingers will be the first to make
public music on the University's completed
instrument.

—HALL CONTRACTS—

First Christian, Philadelphia, Pa., 3-30
with Echo and Chimes, new church to be
ready in the autumn.

St. Mary's R. C., New London, Conn.,
3-37 with Chimes, to be installed by June
1st.

Leyden Congregational, Brookline,
Mass., 3-37, with Chimes and Harp, au-
tumn delivery.

Christ Lutheran, Hazelton, Pa., 3-52,
with Echo, Harp, and Chimes, to be in-
stalled by Christmas.

Occidental College, Los Angeles, has
just given the Hall Organ Co. their 16th
contract from that district.

—PILCHER—

The New York office, of which Wm. E.
Pilcher, Jr., is the head, has written a
contract for a 3-31 with Echo, to be in-
stalled this summer in Temple Lutheran,
Altoona, Pa. The main organ will be di-
vided, on either side of the chancel, with
the Echo Organ in the rear, speaking
through grille work. Other recent con-
tracts from the New York office are:

St. John's, East Maunch, Chunk, Pa.,
2m.

St. Paul's Lutheran, Coney Island,
N. Y., 2m.

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HEAD OF ORGAN DEPARTMENT
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One of the most attractive and prac-
tical features of the Altoona organ is
that there is excellent accompanimental
material on the Great for the soft solo
voices of the Swell and Choir. Stoplist
will be reproduced in later columns.

—WATKIN CO.—

report the sale of a Hillgreen-Lane to the
First Baptist, Wharton, Texas. Mr.
Robert N. Watkin was one of the com-
mitteemen appointed to attend the April
8th meeting in Washington, D. C., cham-
pioning the establishment of a national
Department of Fine Arts.

—WURLITZER—

exhibited a 2m reproducing residence or-
gan the latter half of April in the Ex-
position of Architecture and Allied Arts,
New York City, with daily recitals by
Chester H. Beebe, who for many months
past has been outstandingly successful in
broadcasting the Wurlitzer over WOR.
Melody, rhythm, and harmony—these are
the elements that have enabled Mr. Beebe
to make a success of a difficult field of
broadcasting. Mr. R. P. Elliott of the
Wurlitzer staff, with headquarters in the
Wurlitzer Building, New York City, is
thus giving the organ a second represen-
tation in this important Exposition; his
former exhibition was given two years
ago.

—DITSON—

is featuring The Junior-Intermediate An-
them Book, for unison or two-part sing-
ing, edited by Rev. E. E. Harper and con-
taining 24 numbers especially arranged
from the experience of the editor who has
made a specialty of his junior choirs. The
editor's choirs are composed of children
under twelve for the junior and between
twelve and sixteen for the intermediate
choir. Provisions are made for the use
of many of the selections in conjunction
with the adult choir.

—STUDIO CHIMES—

Kohler-Liebich has a catalogue of 3-, 4-,
and 5-note "Dinner Chimes" ranging in
price from \$6 to \$65, which make both
a beautiful and an appropriate ornament
to any studio or musician's home. The
products are attractively mounted either
for placing on the table or hanging on the
wall.

—AN IDEA—

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tising mentions the builder and size of
the organ he plays. Good idea. Find him
for yourself; he's in this issue.

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Dedicating 4-18 Buhl

Handel—Largo in E
Bach—Minuet
Bach—Lord Hear the Voice
Bach—Prelude and Fugue G
Schumann—Evening Song
Neuhoff—Fantasie Sonata
Dethier—Scherzo
Vierne—Carillon de Westminster
Bourdon—In Memoriam
Matthews—Toccata Gm
Seely—Arabesque
Sowerby—Carillon
Wagner—Ride of Valkyries

MORRIS W. WATKINS
CHURCH OF SAVIOR—BROOKLYN, N. Y.
Sunday Evening Musicale

By Waters of Babylon—Palestrina
Light's Glittering Morn—Parker
List to the Lark—Dickinson
Widor—Meditation (1st)
The Fourth Word—Dubois
Matthew, Mark, Luke, John—Old English
O Sacred Head—Hassler
Hail Dear Conqueror—James
Tenebrae Factae Sunt—Palestrina
Sound an Alarm—Handel
Three Men Trudging—Provençal
Father Thy Children Bow—Sullivan
Vierne—Son. 1, 1st Mvt.
The Third Word—Macfarlane
Thy Lovely Dwelling Place—Korsakow
Hallelujah—Beethoven

Mr. Watkins gives two musicals each year, one the Sunday before Christmas, the other Palm Sunday; May 8th he will give a concert in the Church.

FRANKLIN STEAD
YANKTON COLLEGE

Guilmant—Allegro and Adagio (Son. Cm)

Couperion—Soeur Monique
De Mereaux—Toccata
Franck—Pice Heroique
Russell—Basket Weaver
Jenkins—Dawn
McKinley—Arabesque
Bird—Concert Fantasia
Samazeuilh—Prelude
De Falla—Fisherman's Son. Pantomine
Widor—Toccata (5th)

HERBERT J. SADLER

ST. JOHN'S CATHEDRAL—WINNIPEG
Canadian College of Organists
Pachelbel—Choral Prelude
Bach—Dorian Fugue Dm
Purcell—Introduction and Air
Malling—Gethsemane
Bridge—Improvisation
Wood—Reverie. Berceuse.

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SCHOOL OF SACRED MUSIC
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CREATED DEGREE OF MASTER

OF SACRED MUSIC

UNDER the direction of Dr. Clarence Dickinson, the School of Sacred Music of Union Theological Seminary, New York City, is closing its first year with an unexpectedly successful record. Church Music has long been seriously treated at Union, but chiefly from the standpoint of giving the clergy a foundation of appreciation. Backed by the generous interest and intelligent assistance of Dr. Henry Sloane Coffin, president of Union, Dr. Dickinson prepared a plan of operation for the School of Sacred Music, based upon lectures, practise, and demonstration, with the student clergy in daily class association with student church musicians. The musicians have been compelled, under the plans formulated by Dr. Dickinson and Dr. Coffin, to include theology in their studies; it is the expectation in turn that the student clergy will similarly be compelled to include definite music appreciation courses in their studies.

The School has been granted authority to confer the newly created degree of Master of Sacred Music, which can be attained normally at the completion of the second year's work. A small chapel is under course of modifications to include a 2m practise organ and afford facilities for service demonstration work. Positions have been secured for students, to enable them to carry on their studies, and in one case an increase of one thousand dollars in salary resulted from the ideas and ideals of church music as now being developed intensively under the personal direction of one of the world's greatest church musicians, Dr. Clarence Dickinson. Later columns will give further details of this unusual opportunity church musicians now have of thoroughly and adequately preparing themselves for every phase of practical church music management.

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St. Joseph's Cathedral, St. Joseph, Mo.
Immaculate Conception, Fall River, Mass.
Queen of Peace, Buffalo, N. Y.

APRIL INSTALLATIONS

St. Luke's R. C., Buffalo, N. Y.
White House Chapel, Glencoe, Mo.
Resurrection Church, Chicago, Ill.
St. Mary's Nativity, Plymouth, Pa.
Sts. Cyril and Methodius, Binghamton, N. Y.
Lady of the Medal, Brooklyn, N. Y.
Fourth Scientist, Detroit, Mich.

WILL A. WATKINS, of Dallas, Texas, representing the Hillgreen-Lane Organ in the Southwest, was appointed Convener at the International Rotary Club, in recognition of his work in behalf of the fine arts. The Vocation Service Craft Assembly for music instruments will be held in Dallas May 27th to 31st.

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Organist,
Scottish Rite Cathedral.
Dallas, Texas



Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—JUNE BIRTHDAYS—

- 1—Dr. Latham True, Portland, Me.
- 2—Edward Elgar, 1857
- 3—Stainer, 1840
- 4—Schumann, 1810
- 5—Harry Rowe Shelley
- 14—Charles Raymond Cronham, Jersey City, N. J.
- 15—Grieg, 1843
- 16—G. W. Stebbins, Albion, N. Y.
- 17—Gounod, 1818
- 26—Camille Zeckwer, 1875
- 28—Oley Speaks

OTHER EVENTS

- 3—Reubke died, 1858
- 5—Weber died, 1826
- 14—Flag Day, commemorating the adoption of the American flag
- 21—Rimsky-Korsakov died, 1908
- 21—First day of Summer
- 26—First American troops arrived in France, 1917; time for all-French programs

The month seems notable for one-composition composers. Chief of which is the Reubke SONATA, for those who can understand and play big things. At the beginning is our own Dr. True, with his supremely beautiful church song "MORNING HYMN" for medium or high voice. Mr. Cronham has his latest organ work just fresh from the press of J. Fischer & Bro., an excellent work introduced last year at the N.A.O. convention. Zeckwer is another one-composition man; his anthem, "BURST FORTH MY SOUL," is a sterling and a stirring work for a very good choir, with some most beautiful solo passages for all voices.

Yon's HYMN OF GLORY might be a suitable organ number for Flag Day. Dr. Brewer's INDIAN-SUMMER SKETCH is saturated with the breath of Summer, and it's not difficult to play well.

Any of the works mentioned can be secured through any of the publishers whose names and addresses will be found in the Directory columns of this magazine.

LYNNWOOD FARNUM

ST. GEORGE'S—NEW YORK
Repeating his last Bach recital
May 13th, Austin Organ

Fantasia G
My Heart is Filled with Longing
A Safe Stronghold
Fantasia with Imitation Bm
Fugue Bm (Corelli theme)
Trio-Sonata No. 6 G
Chorale and 11 Variations, Sei Gegrusset
Wir Glauben all an Einen Gott
Toccata and Fugue Dm

—FLEMINGTON CHOIRS—

The Flemington Children's Choirs, Flemington, N. J., will hold their graduation May 17th in the Presbyterian Church; Prize Night is May 10th, and the Creed Service will be celebrated on the 12th. Miss Elizabeth Van Fleet Vosseller, founder and moving spirit of the Choirs, is slowly regaining her health after a prolonged and serious illness.

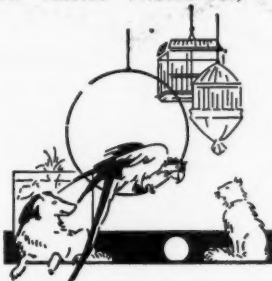
—NEGRO SPIRITUALS—

have come into their own at least in New York City. Mr. Harold Vincent Milligan gave an evening musicale devoted to them in April in the famous Fosdick's Church, Mr. Willard Irving Nevins gave one April 21st in the Fourth Presbyterian, and Mr. George W. Kemmer gives one in St. George's in May.

—FIRMIN SWINNEN—

was the final recitalist in the series in St. Andrew's M. E., New York City, April 30th, arranged by Mrs. Bruce S. Keator, organist of the church. The other guest recitalists were Charles M. Courboin and Frederick Schlieder. Mr. Swinnen's program:

Franck—Piece Heroique
Dickinson—Berceuse Df
Widor—Scherzo Cm
Bach—Toccata and Fugue Dm
Mozart—Minuet
Strawinsky—Fire—Bird Finale
Palmgren—May Night
Weaver—Squirrel
Widor—Allebro Vivace (5th)



MRS. JAMES J. BIVONA of Brooklyn, N. Y., has been appointed organist and choirmaster of St. Paul's Congregational there.

DR. J. C. BRIDGE of Trinity College, London, died March 29th. He was one of the great figures of the British organ world and a brother of the late Sir Frederick Bridge to whom he was assistant organist more than half a century ago.

JOHN SPENCER CAMP of the Austin Organ Co. has given Wesleyan University \$100,000 to endow a chair of music which will be named in his honor; the appointee will be also college organist and choir director. Mr. Camp is an alumnus of '78.

GERALD FOSTER FRAZEE, organist of the Congregational Church, Auburndale, Mass., leads his choirs in the publication of a 4-page leaflet dealing with choir matters; the first issue appeared at Easter and it is hoped hereafter to continue the publication every Christmas and Easter season.

EDWARD EIGENSCHENK of Chicago gave a dedicatory recital March 24th in Bethany Lutheran, played three solo engagements in Diversity Theater, another recital for the S.T.O. in Kimball Hall March 26th, and another April 7th in the Marshall, Mich.

FREDERICK C. MAYER of West Point, perhaps America's most active carillon consultant, left for another official visit to England late in April, accompanied by his mother. His March 24th recital on the great Moller Organ in Cadet Chapel opened with Couperin's LA MARCHE DES GRIS-VETUS, "a quaint old-fashioned bit of music composed during the reign of Louis XIV for a corps of musketeers who wore gray uniforms." His April recital was on the 7th.

CARL WEINRICH of Morristown, N. J., has been appointed to the new 4m Welte in St. Paul's, Philadelphia.

ABRAHAM I. EPSTEIN, for half a century an organist in St. Louis, Mo., died April 8th in his 71st year. He was born in Mobile, Ala., and at 15 was organist of a synagogue and a church. Though retired from active duties at St. John's he was retained as organist emeritus.

LOUISVILLE, KY., War Memorial Auditorium will dedicate its Pilcher Organ May 30th under the auspices of the American Legion; the stoplist as published in T.A.O. for October. Mr. C. M. Courboin will be the organist.

MISS LOUISE C. TITCOMB, F.A.G.O., was one of the guest recitalists for Daniel R. Philippi in his Christ Church Cathedral series, St. Louis. Programs will appear in the proper column of a later issue.

FRANCIS E. AULBACH directed the united west-side choirs in a festival presentation in the Church of the Epiphany, Chicago, when there were two showings, at 4 and 8, of a motion picture "The Son of Man" accompanied by a singing of Stainer's "Crucifixion".

OSCAR SAENGER, one of the most prominent of voice teachers in New York City, died in Washington at the age of 61. He was born in Brooklyn.

BANKS GLEE CLUB of New York City closed their 50th jubilee year April 10th in a Carnegie Hall concert under the baton of Mr. Bruno Huhn, organist and composer.

MORE BELLS are coming, this time to Chicago. The Chicago University has given Crowden of London the largest order the factory ever received, an order for a 64-bell carillon. The 51-bell carillon for Dr. Fosdick's Riverside Church in New York City is ready for delivery.

MISS BETH TYLER, pupil of Mr. Frank M. Church at Athens College, gives a recital at the College May 7th. Miss Sara Gay, another of his pupils, gave a recital April 22nd. Mr. Church gives a faculty recital May 10th.

—THE BIG ORGAN—

in the Wanamaker Philadelphia store was heard in recital April 23rd by official Philadelphians, both A.O.P.C. and A.G.O., with Rollo Maitland at the console of this 6-manual instrument.

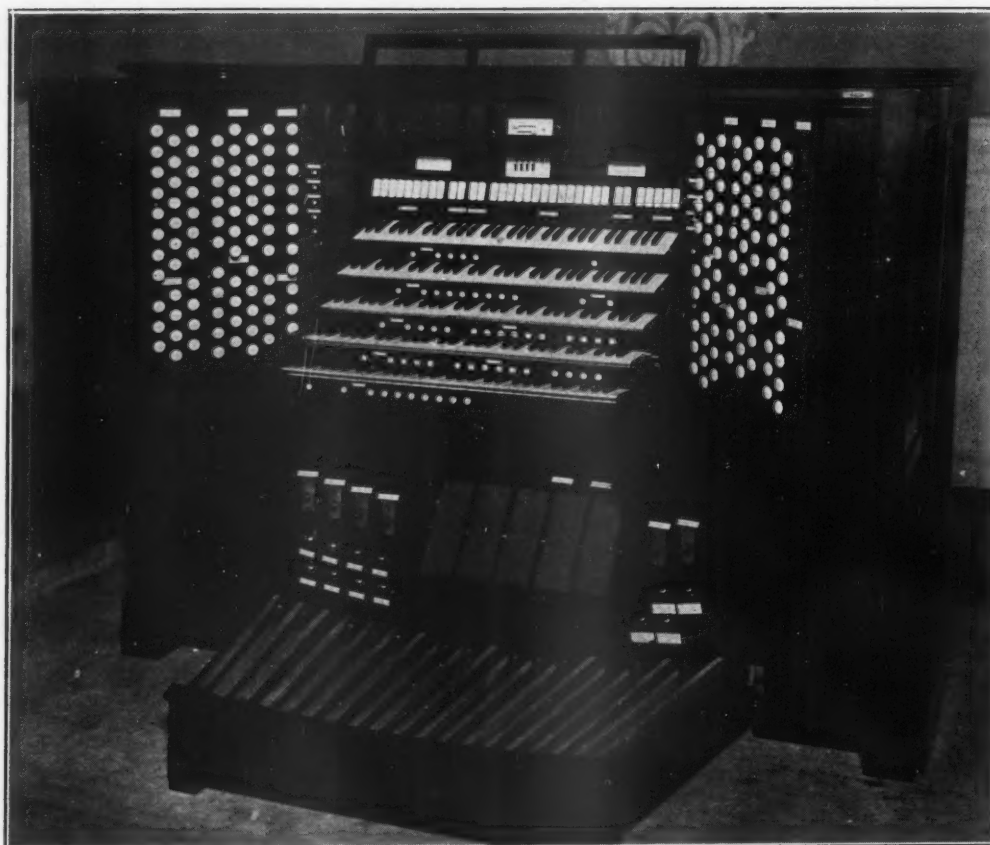
LEW WHITE

DEDICATES ORGAN IN ST. JAMES',
KINGSTON, N. Y.

Mr. White deserted his usual realm when he ventured into the recital field and played the following dedicatory program:

Wagner—Tannhauser Overture
Mendelssohn—Scherzo
Taylor—Looking Glass Dedication
Boellmann—Toccata (Gothique)
Dvorak—New World Largo
Korsakow—Bumble Bee Flight
Tchaikowsky—Marche Slav
Schubert—Unfinished Symphony
Herbert—Badinage
Massenet—Angelus
Widor—Toccata (5th)
Ketelbey—Monastery Garden
Kreisler—Schon Rosemarin
MacDowell—Woodland Sketches
White—The Storm
Wagner—Valkvrie Ride

Here is a sample program for those who want to experiment to see if the recital can meet the entertainment needs of a 1929 audience. Mr. White drew vociferous applause, and did not hesitate to use any and every organ device that would entertain and please—including his own composition depicting a storm, which he has dedicated to his radio audience. There isn't a number on the program that isn't interesting and good music for its purpose.



MEMPHIS INSISTS THAT YOU COME

And to back up the invitation still further, here's the new 5m console of the Kimball Organ in the Auditorium, about which we shall say more in a later issue. Memphis built itself pretty much in the center of America; from Chicago it's 550 miles, 13 hours, and \$20 fare; from Cleveland it's 773m, 22h, \$27; from New York, 1162m, 34h, \$42; from Miami, 1141m, 36h, \$38; from New Orleans, 400m, 11h, \$14; from Dallas, 490m, 14h, \$17; from Los Angeles, 2020m, 63h, \$71; and from Seattle it's 2680 miles, 88 hours, and \$89 railroad fare.

MR. BALDWIN BROADCASTS FROM SKINNER ORGAN IN CITY COLLEGE OVER WNYC NEW YORK

THE notable Wednesday and Sunday afternoon recitals on the Skinner Organ in the Great Hall of the College of the City of New York, given by Mr. Samuel A. Baldwin ever since the organ was installed, are now given a new importance through the assistance of the radio. The City's official station WNYC began a series of broadcasts with the Feb. 20th recital.

The experiment is one that deserves success. Mr. Baldwin's programs are of high value and practical musical interest. He is broad enough to recognize values in music irrespective of all other considerations; his programs constantly reflect the actual present-day condition of organ literature. In spite of his many years as College Organist he is in no way antiquated in taste nor dwarfed in viewpoint. If the microphones can be so manipulated as to faithfully carry these recitals to the radio audience of the east, a great good will have been accomplished for the organ profession as a whole. We shall then at least have a famous organist in a famous institution broadcasting organ playing in its true sense and the misrepresentation of the theater unit broadcasting, while not losing any of its popularity where it still retains that popularity,

will no longer of necessity misrepresent itself to the discriminating elements of the radio audience as typical organ playing. Both have their legitimate fields, but the unit type of exaggerations has, whether intentionally or otherwise, posed as organ playing in its true sense, largely because the legitimate organist has been thus far incapable of any sympathy with his audience. Mr. Baldwin will, it is to be hoped, rectify this condition and correct the frame of mind of the populace where culture is, perhaps, at its lowest percentage—not because there is no culture there, but because there is, such a majority of the uncultured.

DARTMOUTH WINS HOMER P. WHITFORD LEADS GLEE CLUB TO VICTORY

THE silver cup offered by the University Glee Club of New York at the annual inter-collegiate Glee Club Contest, was won in Carnegie Hall March 9th by the Dartmouth Glee Club, and since this is the third time Mr. Whitford has led his men to victory over all comers, the Dartmouth Club has gained permanent possession of the cup. Yale and Wesleyan and Dartmouth entered the contest this year, each with two winnings to their credit, so that the contest was particularly interesting. Pierre V. Key, Editor of the Musical Digest, was one of the judges.

The Dartmouth Glee Club went on tour in April and sang in New York, Washington, Chicago, Detroit, and many lesser cities, under the direction of Mr. Whitford, who is college organist and associate professor of music. The Club left New York for Washington where it sang under the assistant conductor, Mr. Whitford remaining in New York to hear the Harvard Glee Club's concert in Carnegie Hall.

The Club as permanent possessor of the cup was invited to make a tone-film to be shown on the news reel throughout the country, and "ELEAZAR WHELOCK" was thus recorded.

PIUS X School of Liturgical Music, New York City, announces its Summer School opening June 25th and closing Aug. 3rd. All branches of liturgical music for the Catholic Church are dealt with by experts.

BACH'S "Thou Guide of Israel" was sung April 16th in St. Luke's, New York, by the Lutheran Oratorio Society, Hugh Porter directing.

ONE MILLION has been given by Mrs. Justine B. Ward of New York for the establishment of a Schola Cantorum at the Catholic University of America, Washington, D. C., for the purpose of training organists and choirmasters for the Catholic Church.

(See adv.)

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CHOIR SCHOOL
PROPOSED FOR PROVIDENCE, R. I.,
FOR EPISCOPAL ORGANISTS
WITH the promise of adequate financial support from Mr. John Nicholas Brown, Providence expects soon to see the founding of St. Dunstan's College of Sacred Music and Choir School. The plans include these items:

An Episcopal Choir School will open activities next fall, near St. John's Pro-Cathedral. The College of Sacred Music, which the sponsors believe is the first of its kind, but which was anticipated in the fall of 1928 by Union Theological Seminary, New York City, is scheduled to begin activities in September, 1930. There will be annual festivals of church music. A vast library of church music is to be founded. It is hoped to make the College a center for publication of church music.

Bishop Perry is quoted as saying: "The founding of the College is a work of far-sighted genius. Mr. Walter Williams, who, after his ordination, will become rector of the College, already has gained a wide and a well-earned reputation as a student and director of church music."

The Advisory Council is announced to include: Canon C. W. Douglas, Wallace Goodrich, and Lynnwood Farnam. Mr. Williams is well-known to T.A.O. readers as organist of St. Stephen's, Providence. The choir school will be gradually extended until it reaches full maturity in all grades and all phases of its work, it will be housed temporarily in a building which is now being prepared for it.

The faculty of St. Dunston's College will include George Pickering, organist of St. John's Pro-Cathedral, and Frederick Johnston, of the Church of the Advent.

BRAHMS CHORUS

PHILADELPHIA ORGANIZATION DIRECTED BY N. LINDSAY NORDEN
MARCH 28th the Chorus gave Bach's "St. John Passion", and inscribed the program in memoriam to the late S. Wesley Sears, in whose memory also Mr. Rollo Maitland performed a Brahms choralprelude on "Oh World I E'en Must Leave Thee." Mr. Maitland was the organist of the occasion and the orchestra was composed of members of the Philadelphia Symphony. The Chorus includes a membership of about a hundred singers.

April 18th the Chorus sang Gaul's "Holy City", in the First Presbyterian, Philadelphia, Pa., with Mr. Maitland and Miss Angel accompanying at organ and piano. Next season's plans include two major concerts and Bach's "St. Matthew" and Beethoven's "Missa Solemnis in D" are the chief works of the season.

DAYTON WESTMINSTER CHOIR

CARNEGIE HALL—NEW YORK
"Hodie Christus Natus Est"—Palestrina
"Crucifixus"—Lotti
"Sing Ye to the Lord"—Bach
"Jesus Friend of Sinners"—Grieg
"Offer Thanksgiving"—Christiansen
"Psalm 51"—Brahms
"Golden Slippers"—Negro, arr. Johnson
"Steal Away"—Negro arr. Hall
"Alleluia Christ is Risen"—Kopolyoff
"Going Home"—Dvorak, arr. Fisher
"Swing Low Sweet Chariot"—Negro, arr. Hall
"Religion is a Fortune"—Negro, arr. Johnson
"Three Kings"—arr. Schindler
"Shepherds' Story"—Dickinson

This program of March 18th was the last American concert of the Choir prior to its departure for a European tour; it was sung by a choir of 60 voices unaccompanied and from memory.

—CALLING CHICAGO—

Our Chicago fraternity will please remember, we hope, that an eastern organist of high standing is visiting their City during July to take a special summer course there and is anxious to know of any opportunities to improve his happiness by substituting in that great City for that one month. Address KRE please.

PRIZE: \$175

FOR CHORUS FOR WOMEN'S VOICES
OCT. 1st is the closing date for the \$175 prize of the Philadelphia Art Alliance for a composition, by an American citizen, for women's chorus. Address the Alliance at 251 South 18th St., Philadelphia, Pa.

WESTERN N. Y. GUILD

STUDIES STOPLISTS UNDER LEADERSHIP OF DONALD S. BARROWS

MARCH 11th the Chapter met at the home of Mr. and Mrs. D. S. Barrows, Rochester, and devoted the evening to a consideration of stoplists and layouts of several organs now under construction for the new Masonic Temple and the 4m Reformation organ. Bausch & Lomb placed a projector at the Chapter's disposal for the evening and the stoplists were thus thrown on the screen for closer attention.

—BACH FESTIVAL—

The Bethlehem event under Dr. J. Fred Wolle is scheduled for May 10th and 11th, with a choir of 300, an orchestra from Philadelphia, and a young people's chorus. The "St. Matthew" and the B minor "Mass" are the chief works.

—CANADA—

Mr. Roland W. Gibson, A.C.C.O., gave the final recital in the Canadian College of Organists series, Winnipeg Centre in St. John's Cathedral, Winnipeg, March 17th, in a program of Franck, four choralpreludes from four sources, Wagner, and Bach.

WALLACE McPHEE has been appointed to South Congregational, Brooklyn, N. Y. There were 68 applicants. Mr. McPhee is the brilliant young pupil of Mr. J. Warren Andrews and has been working in the east the past few years.

SUCCESS FOR SURE

AT LAST AN AMERICAN OPERA PROVES SUCCESSFUL

FOR the first time in history an American opera has survived two seasons and appeared for the third season at the Metropolitan Opera House in New York City, the proving ground for operas. Feb 16th Deems Taylor's "The King's Henchman" was given for the first time in its third season at the Metropolitan.

While deserving of all possible enthusiasm, and receiving it, the opera is admittedly not a perfect work of art, not a supreme masterpiece. Nobody expects it to be, any more than they expect it of Wagner's first work. It is all the more remarkable then that a composer's first great work can stand the test as this work has.

The newspapers of Feb. 18th carried front-page news of Mr. Taylor's decision to scrap his second opera upon which he has already spent two years, and cast about for another subject; his fruits of labor have turned the second opera into a work of the brain instead of an inspiration of the heart. And here is one more wonder to record, that a great composer realizes that music is not to be technic but emotion. Would that there were more such composers—and performers.

T.A.O. Directory

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